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A BOOK OF DISPLAY FIXTURES FOR SHOE STORES

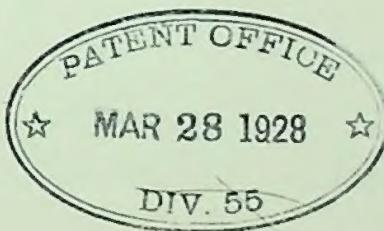


G.H. LYONS & COMPANY
LANSING - MICHIGAN
NEW YORK CHICAGO BALTIMORE
BOSTON



The Shoe Store Fixture Book

for assisting with the selection of the
Proper and Correct DISPLAY
FIXTURES in wood, metal and
Papier Mache Forms---



This Book is presented for the purpose of
providing Merchants and Display Men
with a Convenient Buying Guide.



H u g h L y o n s & C o m p a n y

"Wood, Metal and Papier Mache Display Fixtures"

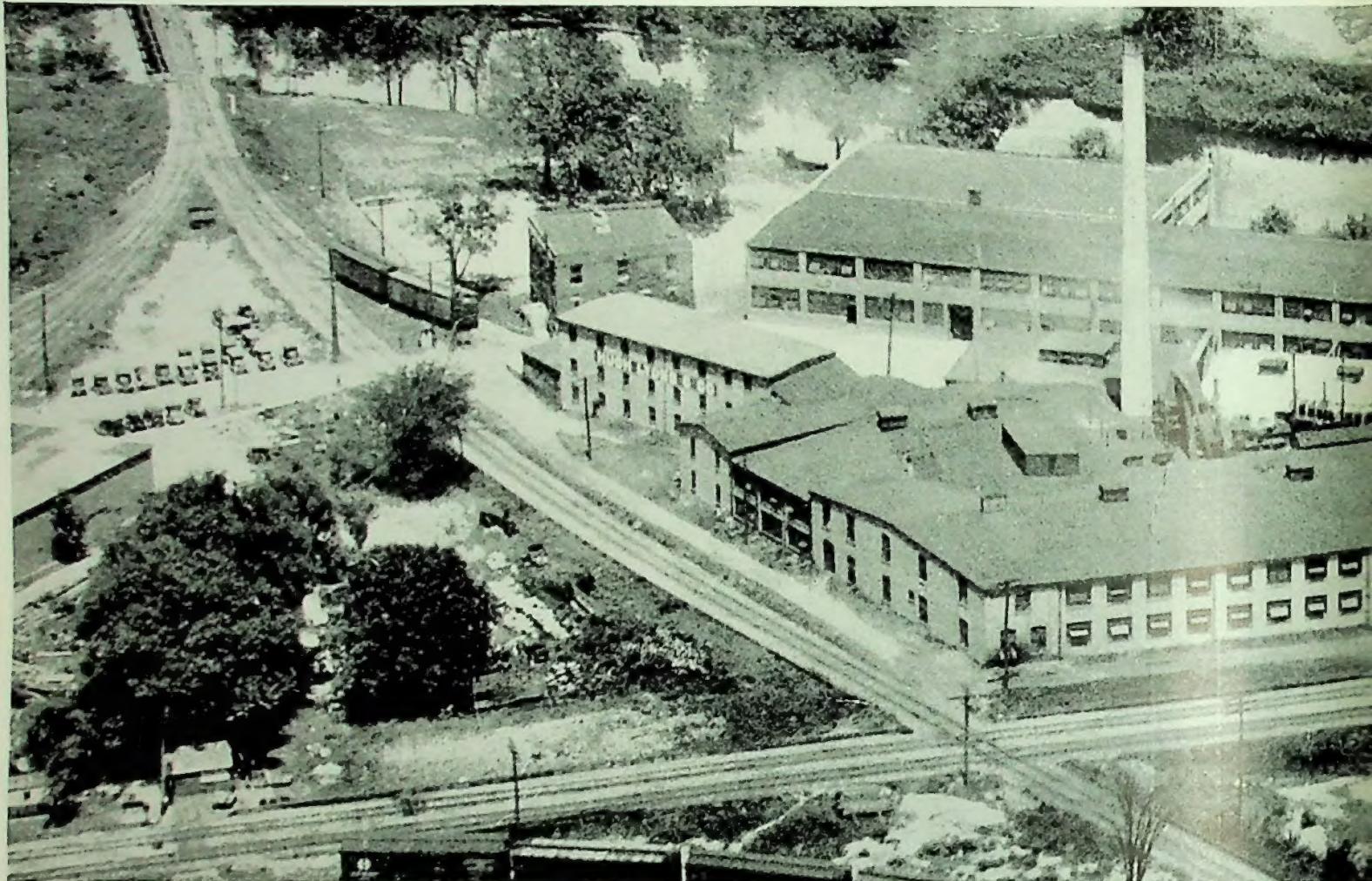
LANSING, MICHIGAN

NEW YORK SALESROOM
35 W. 32nd Street

CHICAGO SALESROOM
217 W. Jackson Blvd.

BOSTON SALESROOM
52 Chauncey Street

BALTIMORE SALESROOM
No. 1 N. Eutaw Street



An Aeroplane View of Hugh Lyons & Company

A Complete View of the Factory

Showing its completeness and facilities for making display fixtures in wood, metal and papier mache — all under one roof

As a buyer you are interested in the size of the Hugh Lyons & Company's Factory.

It is the largest plant of its kind, because more display fixtures made by Hugh Lyons & Company are used than any other make.

There is a good reason for this. Merchants know that good display fixtures, well made and correctly designed, quickly pay for themselves.

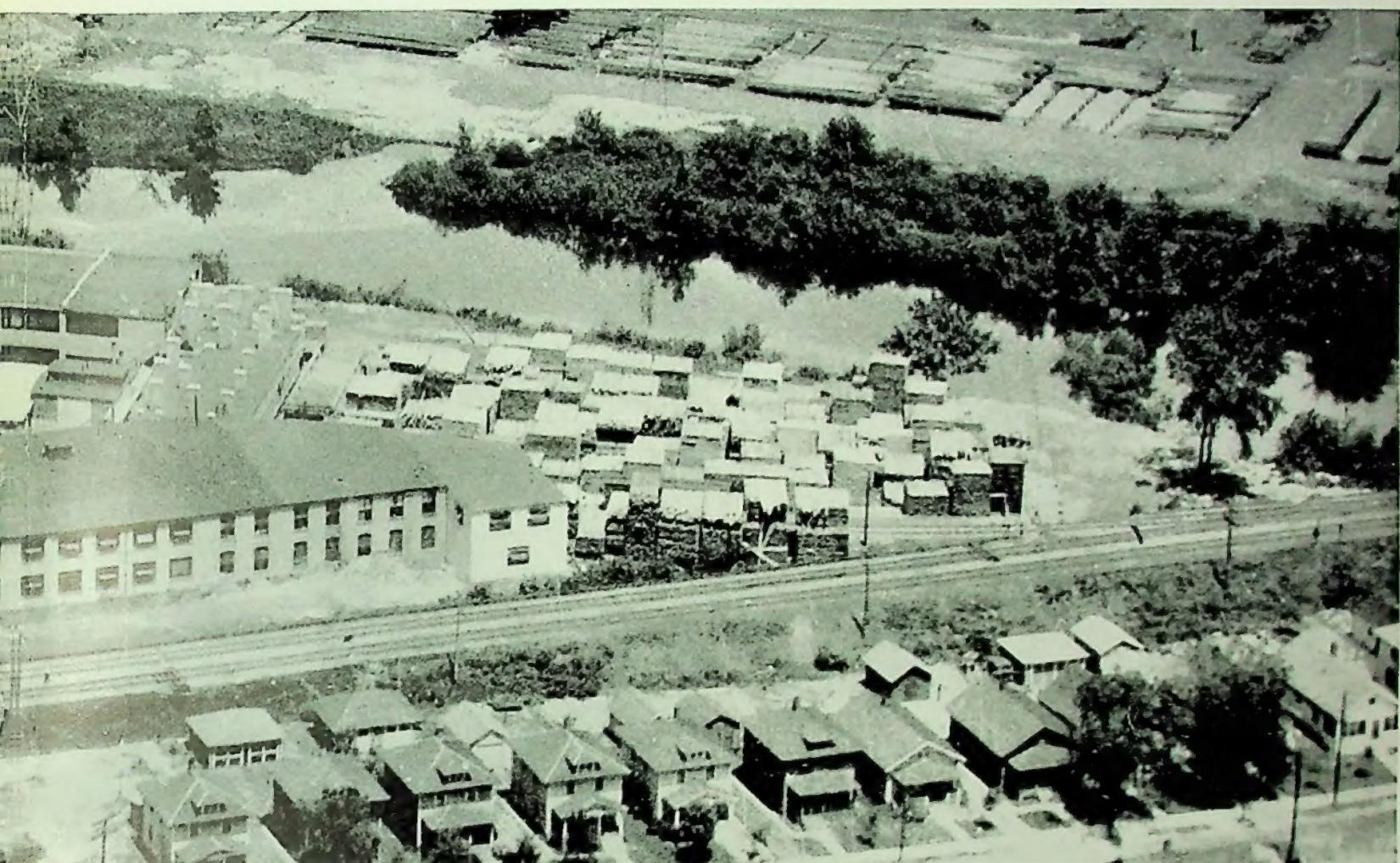
The organization back of the factory has built fixtures for more than a quarter of a century.

They have gained "reliability" of "knowing how," by the method of long experience.

A modern factory "backs up" the product.

There's a difference between a few extra minutes spent on a piece of work that produces Real Quality, instead of a common-place job.

"*Make Buyers Out of Passersby*"



Complete Fixture Factory, at Lansing, Michigan

When a customer comes into your store and makes a purchase, he can see what he is buying.

When you buy fixtures, very largely you are relying on the "good faith" of the manufacturer, as they are built after the sale is made.

So we aim to produce fixtures, whose worth rests within themselves and not within the choice of a shrewd phrase.

Everything we construct and design is made at our factory. All departments have been efficiently arranged in a splendid "daylight plant." Every detail, as far as it is humanly possible, is supervised by expert builders. The average employment period of men at Hugh Lyons & Co. has been fifteen years. All are experienced and skilled in the extra special work they handle.

From dry kiln to shipping room the co-ordination

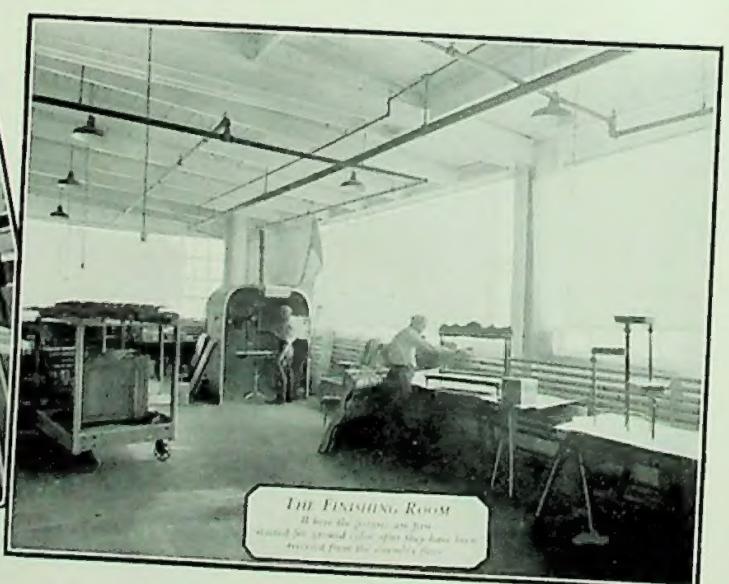
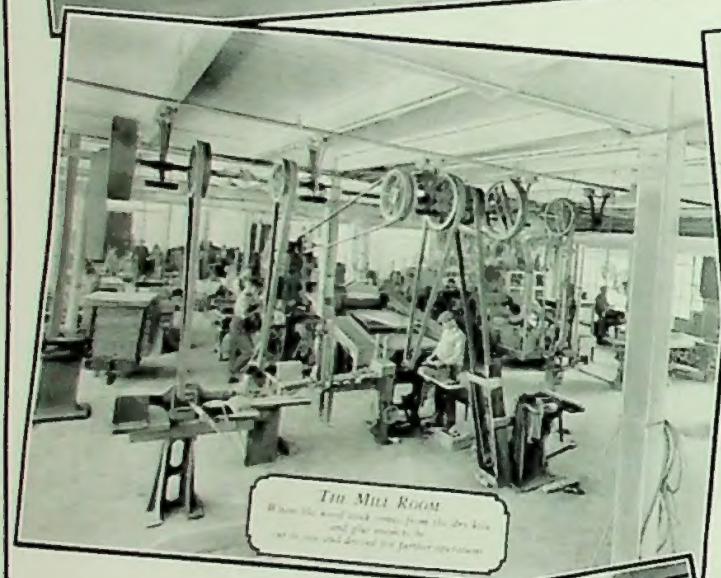
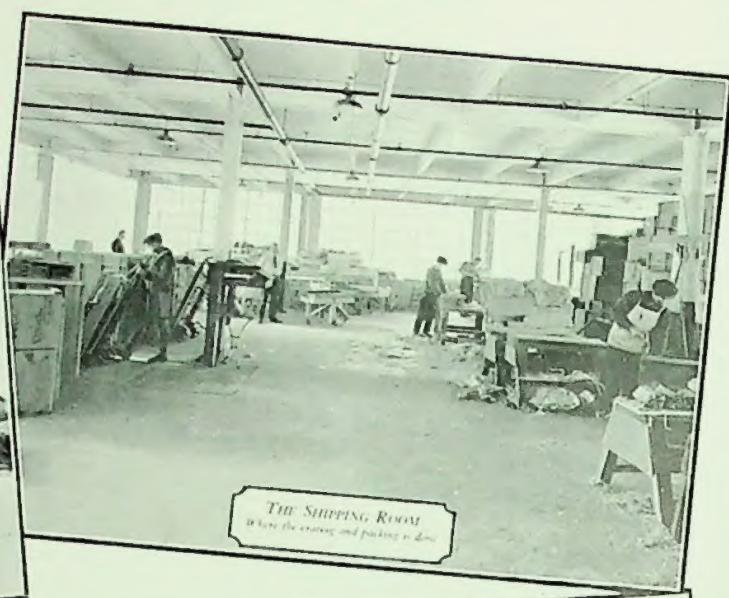
of departments is complete.

Special machinery assists in every possible operation and each order, suited to its requirements, receives the attention and care that mark it as being "quality built."

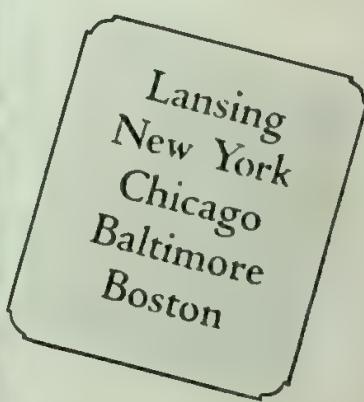
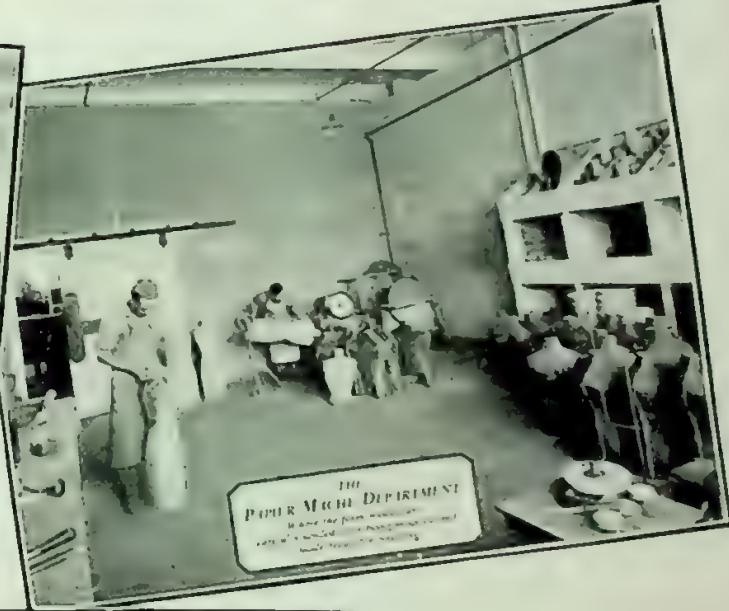
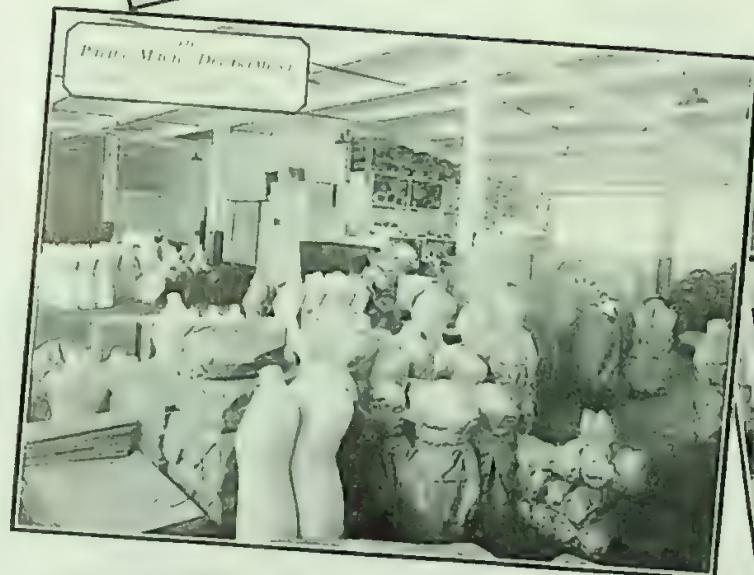
For more than a third of a century Hugh Lyons & Company have been the recognized leaders in the production of display fixtures; years of experience is behind the product we make. So we stand behind our product and build display fixtures for your window displays just as good as we know how and not just good enough to get by.

The following views of the daylight factory through the plant, show completeness for production facilities to the highest possible degree.

—Hugh Lyons & Company

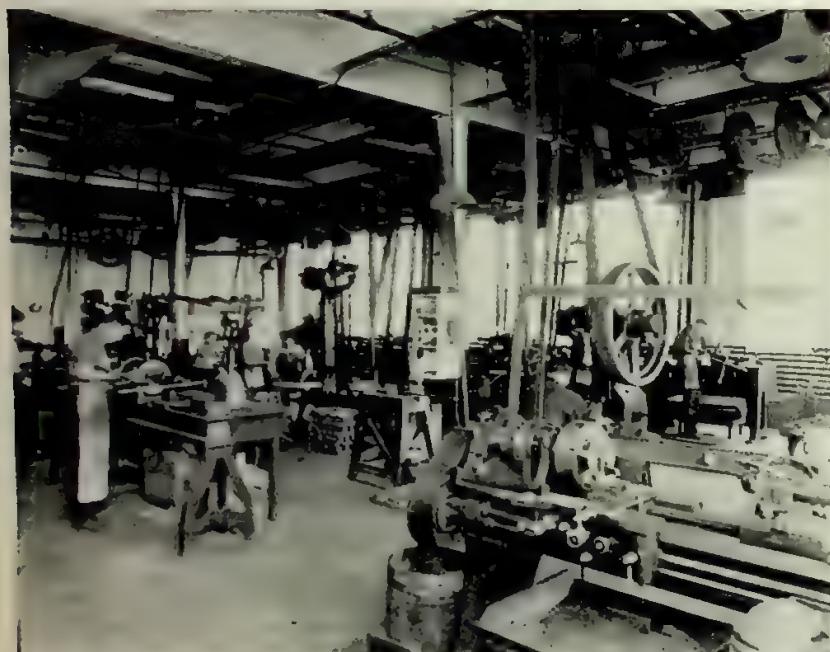


Showing the daylight factory of Hugh Lyons & Company, where quality fixtures come from. Views of the Wood Departments: Shipping Room, Mill Room, Turning Department, Assembly Department and Wood Finishing Department.



Papier mache forms and models made in the daylight factory. Assembly Department, Plating Department, Finishing Department and Sanding Department.

Builders of Quality Fixtures for Over Quarter of a Century

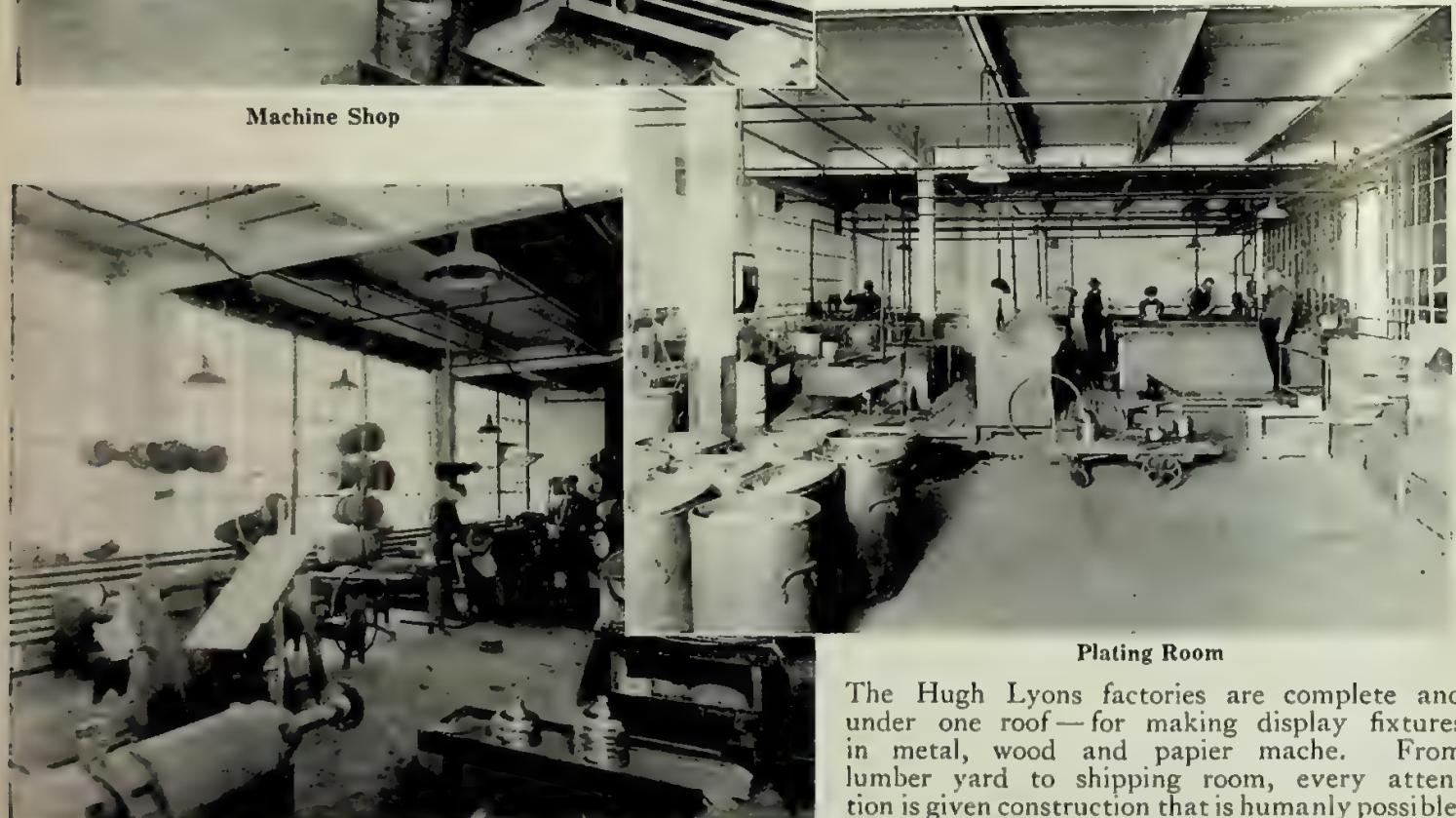


Machine Shop



Plating Room

The Hugh Lyons factories are complete and under one roof—for making display fixtures in metal, wood and papier mache. From lumber yard to shipping room, every attention is given construction that is humanly possible.



Buffing Room

—at Hugh Lyons & Company, Lansing, Michigan

“Quality Workmanship” = “Quality Fixtures”



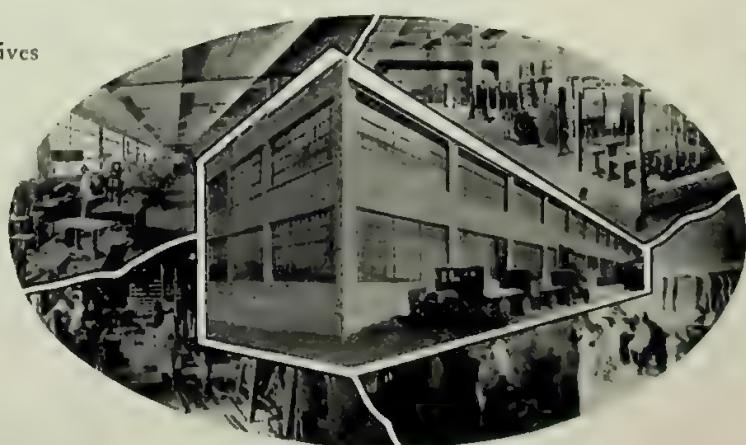
HUGH LYONS & COMPANY

Factories at Lansing, Michigan

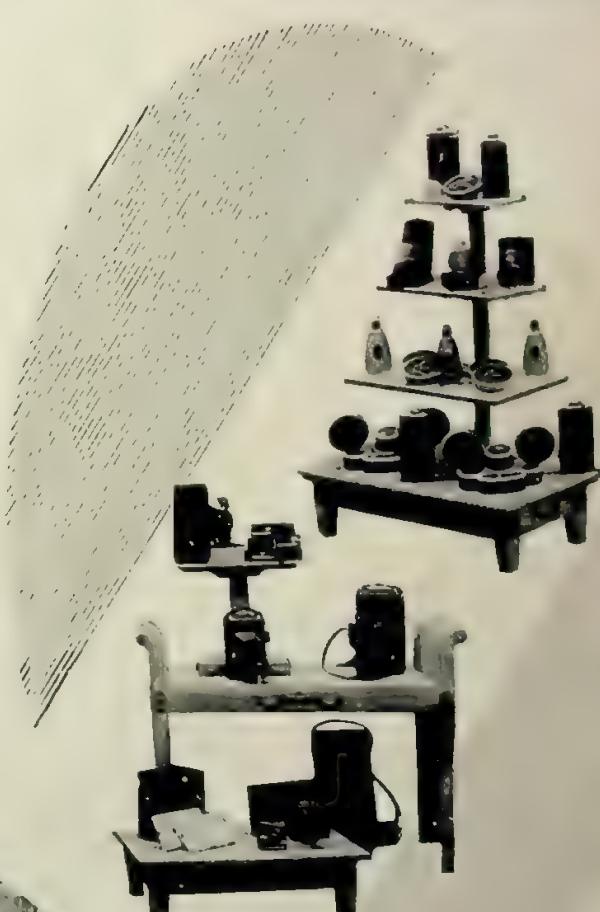
Sales Offices:

New York, 35 West 32nd Street
Chicago, 217 West Jackson Boulevard
Baltimore, No. 1 North Eutaw Street
Boston, 52 Chauncey Street

Sales Representatives
cover every ter-
ritory—wait for
the "Hugh Lyons
Fixture Man."



The complete "Daylight Factory" makes
construction of Quality Fixtures possible.



The finished product
Quality Display Fixtures

QUALITY SPECIFICATIONS

for Hugh Lyons & Company Wood Display Fixtures

LUMBER—All lumber is thoroughly air dried, then kiln dried down to 3% moisture. All stock used is clear of defects, no knots or checks.

WORKMANSHIP—When stock is received from the dry kilns, it is carefully surfaced and dressed—then again carefully inspected before it is cut to size. After it is cut to size it is properly assembled, so that all parts fit perfectly.

Hand-turned stock is produced by skillful experts; graceful and symmetrical shapes are thus made that have inimitable character.

Expert shaper men, using highly developed machinery of special design, form, flute and shape parts of fixtures to be exact in size and length.

Veteran cabinet makers are responsible for the assembly of complete work.

FINISH—Extra care is used with finishing coats, to secure absolutely durable and beautiful wood effects.

PACKING—All articles, separate hand wrapped, paper covered, tied with heavy twine. Excelsior packing bottom and top of boxes and between each article. Excelsior pads between tables and chairs.

Genuine American Walnut used in construction of all walnut fixtures and

finished accordingly in natural wood colors.

Finishes on Gumwood: Mahogany (light or dark), natural gumwood, any shade of walnut.

Enamel finishes: Ivory, old ivory, (antique) French Grey, putty grey.

Gold, Antique Gold. Polychrome or any color of trim on any of the above finishes. Also two tone effects if desired and specified. Any color of finish matched to special selection where sample is furnished.

Oak Finishes standard shades, light or dark, waxed or varnished Golden Oak, silver or pearl grey, etc.

Metal Finishes. Nickel finish is usually understood unless otherwise specified altho any other metal finish is available, as: Oxidized Brass (No. 801), Flemish Bronze (No. 802), Black Nickel (No. 803), Brush Silver (No. 804), Oxidized Copper (No. 805), Oxidized Nickel (No. 806), Brush Brass (No. 807), Monumental Bronze (No. 808), Oxidized Brush Brass (No. 809), Satin Brass (No. 810), French Grey (No. 811), Light Bronze (No. 812), Polished Brass (No. 813).

All Metal parts fit perfectly, steel and brass tubing used. All Metal copper-plated first before final finish coats for color are applied. This gives a RUST-PROOF finish.

All round metal bases, rubber lined to prevent scratching and marring of smooth surfaces.

Attractive Displays as Sales Producers

[Neatness, Uniformity of Display, Attractive Arrangement, Pleasing Appearance Are
All Important Factors Towards an Increase in Productiveness of Sales from Display]

Any given article has sales value. It may not have for first consideration but, by placing it in such a position that it brings to mind a desire for a need of, the likeness for a use of, or the thought of its fulfilling a want soon increases any actual or potential value it may have.

Necessity is responsible for many purchases, but a store could hardly exist by depending solely on people buying because of necessity only. Perhaps 25 per cent of the sales of any business can be accounted for by purchases because of necessity. Seventy-five per cent of the sales are then creative—produced by appealing directly to the emotional side of human nature. Everywhere in advertising the appeal is not so much for the article itself as the appeal is to an emotion, creating a use or need for the article shown by producing a place for it, when a few minutes before it was never thought of. In window display the actual article itself must be treated. Windows then with their display, in order to be of value, produce the best results when they go a step beyond merely placing a suitable piece of merchandise in them. Since sight influences sales, conditions respecting its surroundings or its actual environment are worthy of consideration. Thought given to arrangement of display that will produce attractive results, is by no means difficult, mysterious or impossible.

We know that the people are interested in an article from the standpoint of needing it in the first place, and by simply increasing their desire for whatever is being shown, an incentive or action to purchase it can be properly and successfully instilled. This action can be secured by displaying attractively. People are not attracted to a haphazard, thoughtless display, rather, they will feel towards an arrangement of this character an aversion akin to carelessness and a reflection of carelessness in their own make-

up, overlooking or passing by as quickly as they can articles that would really be of value for their personal use. On the other hand, taking the same display of merchandise, and placing it again in position to be uniform and neat, a quality of attractiveness is at once instilled in the display that cannot be passed by or hardly overlooked without receiving a favorable impression for the articles themselves on the part of people viewing them.

The use of fixtures is important because it gives a control of the window—first by securing unit grouping of merchandise readily and quickly. It is the footing for a display since fixtures spot in quickly a position around which merchandise is worked or placed.

Since merchandise has to be placed in position on fixtures, by having them correctly and attractively designed a greater value is secured to the display, because its appearance will be in keeping with the neatness of the merchandise itself.

The design of a fixture then to be of value, should have a character that is attractive and pleasing. This is not ordinarily possible unless careful study and accurate thought is given to design itself. For this reason, Period Designs are principally used in fixture design, since their design is originally the best possible, having been created at first by master artists and designers in ages past, from an artistic standpoint that will endure forever. In 1600 William and Mary design was created. Today it

still is popular because of its universal appeal to good taste and correctness everywhere. Thus each Period design has been originally produced to be of value for all time, and by correctly and accurately adapting the designs at hand, display fixtures can be produced that are more than ordinary and of great value in securing uniformity, harmony and neatness.



Using Period Design Display Fixtures for attractive display of Ladies Shoes and Hosiery

Hosiery Forms Display Hose *in a Natural Manner, as it is Worn*



No. 550 Ladies' Hosiery Form

A knee length model, 15 inches high. Fits evening dress shoes and attractively shows hosiery of latest style for evening wear.



No. 517 Ladies' Hosiery Form

Is 25 inches high, made of the best material, finely finished and so smooth that the finest hose will slip on with ease and without stretching out of shape.



No. 518 Ladies' Hosiery Form

Note—No. 518 hosiery form is now made in aluminum—instead of papier mache—finished of course in flesh colored enamel.



No. 530 Ladies' Knee Length Form

Cut off just above the knee. 18 inches high.



No. 524 Men's Hosiery Form

Men's Golf Hose Form. Knee length. Flat foot excellent for display of sport hose. Made in right and left.

(An all papier mache model, flesh colored enamel finish.)



No. 510 Men's Sock Form

A very desirable form for showing men's socks. Stands alone without support, always in upright position. Made in either right or left position. Made in aluminum flesh colored enamel finish—a metal form that will not chip or break.

—Papier mache if desired.

NO other period in the history of decorative furnishings is so noteworthy of rare perfection and exquisite taste as the designs built during the time of Louis XVI. During this period each piece of furniture that left the hands of its creator was not only perfect in itself, but even more than this, it became a perfect unit to complete the scheme of the room for which it was designed. Not only were tables and sofas and chairs, but all the accessories that went to furnish the "petit salon" were in themselves the work of artists; they were also perfect in their relation to the wall panels, to the design of the doors, mirrors, ceilings, and in short, the completed room became in itself an ensemble of perfect unity and sensitive harmony.

The development of the style that bears the name of Louis XVI started long before the days when the young king Louis XVI took an active part in the ruling of France. It may be traced back even to the days when Madame de Pompadour encouraged its beginning. Even more definitely may it be placed in the days of Madame du Barry, who, having been presented with the "Chateau of Louvevienne," wished an artist to create for her alone and chose the young Gouthiere. His were the designs which fashioned locks and windows bolts into graceful forms of the lyre and the lily, and created wreaths of rosebuds and laurel, and even sunflowers for handles of the doors; he painted the furniture in lacquer and inlaid it with porcelain.

The young designer possessed a rare taste and perfect sense of beauty. He was also a capable craftsman and as a chaser of bronze, is said to have been able to make it look like gold.

Even as long as fifty years before this time, there had been in Italy, a discovery that was of vital importance in changing the decorative art, not only of France but of England. This was the discovery in the first quarter of the eighteenth century of the buried cities of Herculaneum and Pompeii. The discovery of these buried cities, afterwards excavated, renewed interest in all things classic.

The third great influence upon the style of Louis XVI design was that of the young king and his youthful and beautiful queen, Marie Antoinette, Archduchess of Austria. Far from pleasure finding in the magnificent pomp of Louis XIV or the exuberantly pleasure-loving abandonment of the Court of Louis XV, the king Louis XVI turned to the pursuit of science and the quiet and congenial companionship of his young queen, who combined rare culture and refinement with her beauty. His love of quiet, of peaceful pursuits, and of the refinements of life were reflected in the art of this period.

As a decorative period, it was one of such simple forms and lines that they might even at times be called severe, yet always they were forms well proportioned and full of grace, depending a very great degree on the enrichment and delicate beauty of their ornament, which now decorated the construction, since it no longer needed to strengthen it, as in the days of Louis XV when panels were cut across the grain. It is very apparent

LOUIS XVI Period Design Fixtures

The general effect of Louis XVI lies in the almost exclusive use of the straight line. The curves that were so characteristic of the Louis XV period gradually disappeared and gave way to more classic lines. Just as the Louis XIV style suggests grandeur and the Louis XV elegance, so the Louis XVI suggests grace and perfection.

in this period that ornaments were not used, as in previous periods, to be strengtheners of construction, but merely to enhance the beauty of sturdy construction of the furniture.

The country life which Marie Antoinette actually did experience in the early part of her career, formed a subject of inspiration for her designers, who introduced in their decorations emblems of pastoral life, lyres, baskets, shepherds' crooks and cooing doves. They even went so far as to introduce spades and trowels and bird cages. While the acanthus leaf still lingered in the design, the lighter thistle leaf had to a large degree taken its place together with a delicate treatment of arabesque, light trailing foliage, and garlands of roses, and myrtle tied together with floating ribbons, tied as bow-knots, or used to suspend baskets of delicate garden flowers—all treated with a minuteness and delicate grace which were characteristic of the entire period. Added to this were urns of classic design, the flaming torch, the bow, quivers full of arrows, a design which would serve even as chair legs and was at times laced with ribbons, while to some extent the Chinese spirit, especially in lacquer, has been noted as being important.

The marquetry of this period is an example of the neatest work of famous craftsman and the skilled artisan. His favorite treatment being checkered or chess-board style in which the squares were filled in with rose tracery, often using Mahogany inset with porcelain. The colors of various woods were blended. Some of the pieces of furniture at this time were enriched by burning and staining, others engraved to enrich the beauty of the piece. Much of the furniture of this period was gilded and carved, often painted, and at times even lacquered.

The wood paneling which formed the decorative background to the French furnishings were characteristic to the period itself. Ordinarily, the panels were made of Oak, in rare instances left to show the natural grain of the wood, but most often painted white, soft grey, pale green or blue, and decorated with trophies and garlands or other decorative devices, which enriched both the wall panels, and fireplace panels and carried the details of the furniture as well, but these decorations were always used with a greater restraint than has been apparent in the earlier periods. Cornices and woodwork trim were of much lighter structure than any of the previous periods while often flutings were ornamented with beading over which there were frequently painted a delicate design of Renaissance detail. Moulding and pilasters were sometimes touched with gilt, which emphasized the beadlike decorations, often called "strings of wooden pearls."

The same soft colors which prevailed in the painted wall panels were characteristic of the whole color scheme of the period, so that it is possible to recreate the Louis XVI interior as one of softness and delicacy in which the polished parquet floor is softened by the pale-toned cover, and the furniture of Mahogany or lighter wood inlaid with enriched rose designs, delicate mounts painted in soft pale colors touched with gold.

It is well to speak of "perfection of design" when referring to the period of Louis XVI.

Louis XVI Period Design for Shoe Displayers



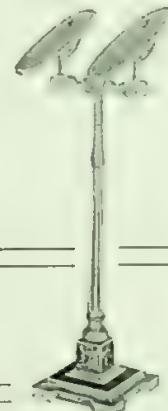
No. 2278

Shoe and Flower Stand

An unusual fixture for attracting favorable attention to your shoes on display, having the advantage of using top of standard for artificial flowers when desired in the display. The stand has an 8-inch base; the stand is 40 inches high; vase on top of stand is 10 inches long for holding single spray of artificial flowers. Arm brackets holding double shoe plates are 7 inches out from standards. They form good supports for draping hosiery when desired.

Double Top Shoe Stand

The Double Top Shoe Stands so indispensable in every display are made in heights of 12, 18, 24 and 30 inches. With their three-way adjustable coupling tops they permit you to show all the characteristic points of your shoes that you, yourself, will call to the attention of your customer.



No. 2292 Double-Top Shoe Stand

Equipped with a three-way coupling that allows adjustment of shoe top at any desired angle. Made in standard heights as follows:

12 inches high..... base, 5 inches
18 inches high..... base, 5 inches
24 inches high..... base, 6 inches

Single Top Shoe Stand:
12 inches high..... base, 5 inches
18 inches high..... base, 5 inches
24 inches high..... base, 6 inches

Cut Out Top Shoe Displayers

CUT out top displayers are neat and attractive in appearance. They, therefore, form favorable setting for merchandise and receive preferred attention towards shoes when placed in the window for display. The fixture is supplied with velvet, plush or plain wood tops as desired and specified. The display is also useful for showing 'findings,' when desired, as well as shorts.



No. 2242 for Single Shoe
A three legged display made in heights of 3 inches, 5 inches and 8 inches respectively.



No. 2243 for Two Shoes

A four legged display made in heights of 6 inches, 8 inches and 12 inches respectively.



No. 2244
for
Four Shoes

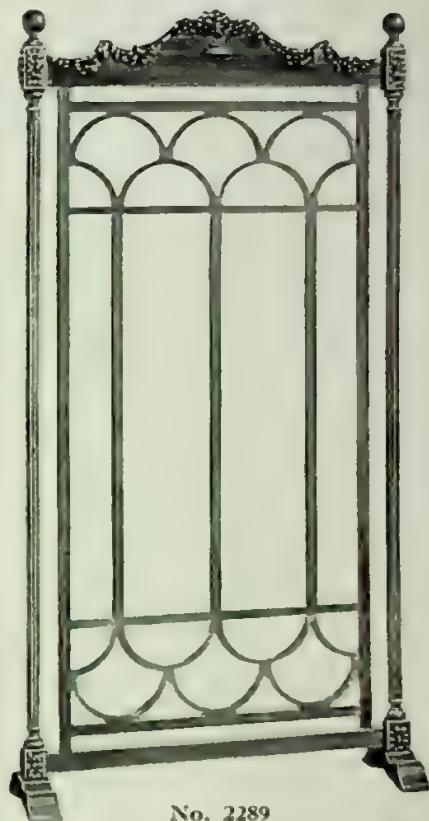
A six legged shaped top display—made in heights of 6 inches, 8 inches and 12 inches respectively.

Dividers and Background Screens *in* LOUIS XVI Period Design



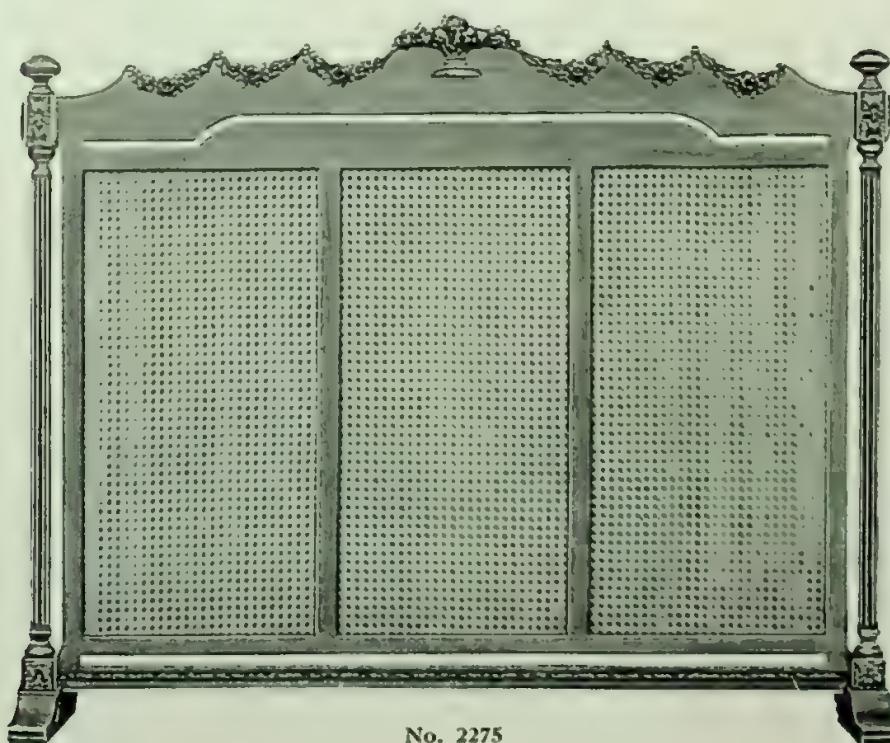
No. 2211 Divider

A very useful fixture for it can be used as a low background, as well as having its use as a window divider. Convenient space on fixture to assist in the draping of merchandise. It is 36 inches wide, 40 inches high.



No. 2289

A beautiful design in Louis XVI for background screen with cut-out panel. The screen is made in two sizes:
30 x 62 inches
42 x 72 inches



No. 2275

No. 2275 Back-ground Screen

Louis XVI period design. A background screen of unusual design and beauty. Has three permanent cane panels. A very effective and beautiful screen for forming a proper setting of your merchandise. Measures 48" long, 36 inches high. Each cane panel 14 x 27 inches.



No. 2276

No. 2276 Background Screen

In Louis XVI period design, with stained glass panels. The measurements of the complete screen are 36 inches wide, 62 inches high over all. Each glass is 7 x 9 inches. Combination screen and divider if desired. Finished with ornamental top carvings on both sides if specified.



No. 2233

No. 2233 Background Screen

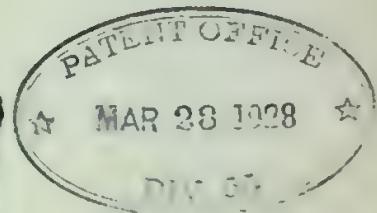
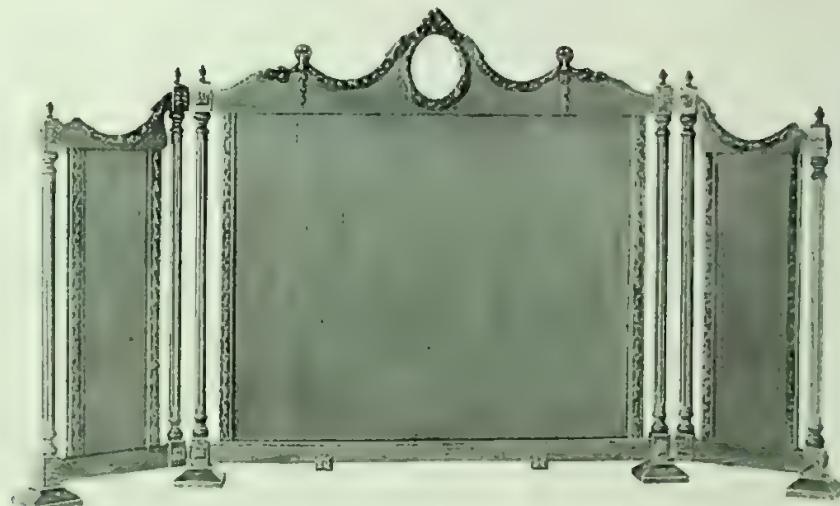
A beautiful and unusually effective screen for background purposes. Made correctly in the Louis XVI period design. The screen is 62 inches high over all, with center panel 24 inches wide, 16-inch wings—making complete measurement 56 inches in width. The wings are made to swing on center frame by means of invisible hinges, thus allowing adjustment of the fixture for most effective display purposes. The panels are of wood finished to match frame and are readily removable if desired.



No. 22110

Louis XVI Period Window Divider, 30 inches long 8 inches high front, 18 inches high back.

Background Screens for Miniature Display Fixtures In Louis XVI Period Design



No. 2290 Background Screen

An attractive background screen in Louis XVI Period Design of unusual and distinctive appearance. The screen has a removable center panel and attachment at bottom of center panel frame, which will support large platters when they are desired for display use, with the screen a background. The wings at the side of the center panel are hinged and thus can be swung at desired positions as attractive arrangements for display may require. The screen measures 42 inches wide and is 26 inches high over all.

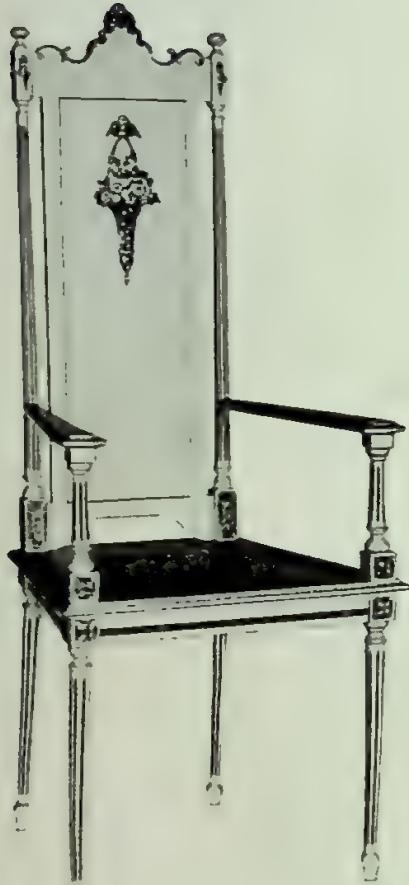
Center panel 22½ inches wide; side panels 4½ inches wide.



No. 2251 Display Background Screen

Miniature size Louis XVI Period design. 30 inches wide, 23 inches high over all. Hinged panels attached to center panel.

Center panel 10 $\frac{7}{8}$ inches wide; side panel 4 $\frac{7}{8}$ inches wide.



No. 2201 Display Chair

The seat is perfectly flat on which to place fixtures or display merchandise. The extremely tall back on this chair is very practical for draping uses. The chair is 4 feet 3 inches high over all and stands 18 inches high from top of seat to floor. Dimensions of seat are 14 inches at back, 21 inches at front, 17 inches deep. Arm 9 inches from top of seat.



No. 2210 Display Chair

A low backed chair. Built along the classic lines of the Louis XVI period. A unit of this period that is complete in itself and a chair which when placed in the window fulfills many of the most intimate requirements of the display manager in producing timely and forceful display. It is 42 inches high over all. 18 inches high from floor to top of seat. Dimensions of seat are 14 inches at back, 21 inches at front, 17 inches deep. Arm 9 inches from top of seat.



No. 2202 Display Chair

An oval back chair correct because of its adaptation from the Louis XVI design. Strictly designed for effective display. It is 44 inches high over all. 18 inches to top of seat, with oval back 16 x 21 inches.



No. 2264 Display Bench

Reclining bench for figures. Also has general uses for other effective display purposes. The seat is removable, allowing working and arrangement of plush, velours, etc.

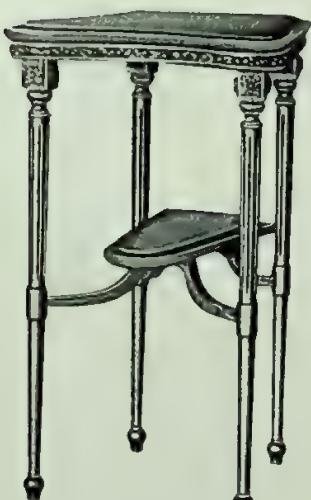
A graceful fixture, bench made with skill and exceptional design. Dimensions of seat, 14 inches wide by 34 inches long. 18 inches high from top of seat to floor. Curved back at highest end, 16 inches—low end, 7 inches.

Cut Out Shaped Top Tables and Card Holders *in LOUIS XVI Period Design*

Attractive displayers, with shaped tops, have many display uses. Not only are they especially fine for showing shoes, but small articles of merchandise of many different kinds and character. They give a dignified setting to the window and display merchandise in a way that commands attention.



No. 2248—Table



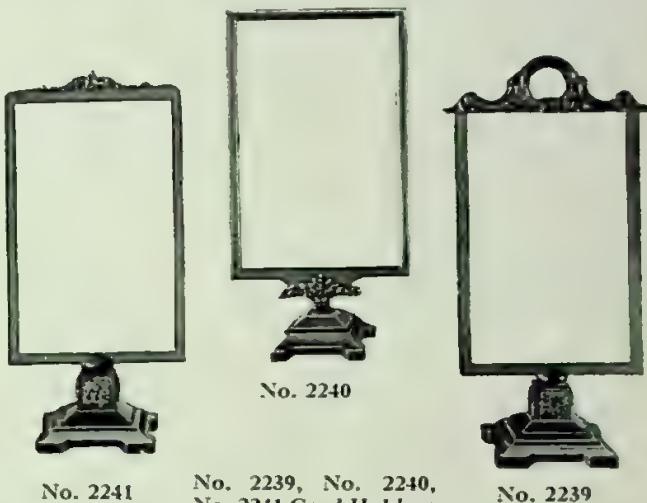
No. 2246—Table

No. 2248 Displayer. 30 inches high over all, top $17\frac{1}{4}$ inches across front, top $9\frac{1}{2}$ inches across back, 12 inches deep. Middle and bottom shelves 11 inches wide, $10\frac{1}{2}$ inches deep. (Inlay pads furnished as desired.)



No. 2288
Frame 7 x 11 inches.

No. 2246 Displayer. 18 inches high over all, top $11 \times 10\frac{1}{2}$ inches. (Inlay pads furnished as desired.)



No. 2241 No. 2239, No. 2240,
No. 2241 Card Holders No. 2239

7 x 11-inch frame.....5-inch base
11 x 14-inch frame.....6-inch base
Specify size of card holder wanted
when ordering.

All frame card holders have grooved backs—cards easily inserted and kept firmly in position.

Card Holders *for Window Use*

Card Holders are always important for window use because they place selling messages before your public. They, therefore, must be of neat and attractive design and of such character that they will conform and keep the uniformity of style adapted to its general appointment.

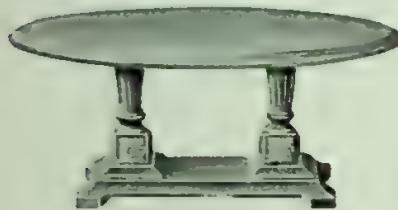
No. 22004 Card Holder. Top 8 x 12 inches tilted, 6 inches highest back, $2\frac{1}{2}$ inches highest front (Plush inlay top, if desired.)



No. 22004 Card Holder

Flat Surfaces for Display

THE display of merchandise on flat tops makes a very effective means of presenting certain kinds of merchandise. Flat tops also lend themselves well for group arrangements of small articles; besides, flat top displayers always have a place in any display and fit in nicely without destroying the general balance or harmony of the completed plan or layout of the window.



No. 2219 Oval Tabourette

No line could be complete without this small plateau, for which so many uses can be found in the display. Made in two heights. Dimensions as follows: 8 inches high, 10 x 18-inch top, 12 inches high, 12 x 24-inch top.



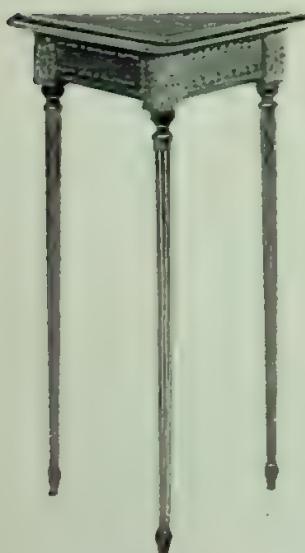
No. 2218 Three-Top Table

A graceful window table having three oval tops and five legs. Dimensions: Oval tops 9 x 13 inches. Tops are 16 inches, 26 inches and 36 inches high, respectively. Spread, 24 inches.



No. 2208 Window Table

A substantially built table, yet turned with beautiful grace and skill that has made the designs of Louis XVI period stand out for all time as a design of perfection. This table assures a unit in your display that is not only neat, attractive and unusual, but distinctively correct. 36 inches high, 10 x 10-inch top.



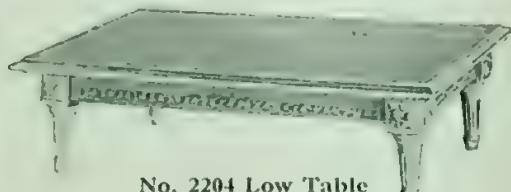
No. 2274 Triangle Top Display Table

Stands 30 inches high. 14-inch triangle top.



No. 22003 Bench

25 inches high over all, 16 inches from top of seat to floor, the seat being 13 inches wide, 28 inches long. Arms 9 inches high above seat.



No. 2204 Low Table

For foreground use or in any part of the display the utility of this beautiful little fixture is quickly recognized. Dimensions: Two sizes. Top 12 x 20, 6 inches high; top 12 x 20, 12 inches high.

Tables *in* Louis XVI Period Design



No. 2263

No. 2263 Oval Top Table

Oval top table with oval under stretcher on legs. Made in correct Louis XVI Design, especially effective for use in correct display. Greatly enhances the general dignity and attractiveness of display. The table stands 30 inches high. Oval top 18 x 30 inches. Under runner oval 8½ x 22 inches.

The tables shown on this page are fine examples of the graceful furniture of Louis XVI period. No fixture could be more substantially built and still carry the graceful, delicate lines typical of the period. It is easy to realize how useful these pieces of furniture are in effective display.

Besides the general utility that all tables possess in the window, the addition of the stretcher, making a sub-platform on the table increases its value for the purpose of display.



No. 2225

No. 2225 is 30 inches high, with 16 x 16-inch top.

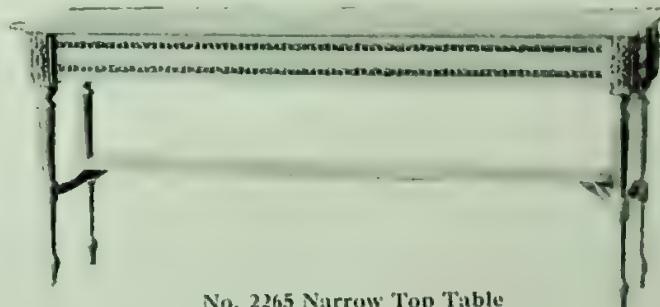


No. 2205

No. 2205 is 18 inches high, with table top 16 x 28 inches.

Correctly designed to conform with the Louis XVI designs, a fixture full of style character. The dimensions are: Top 10 inches wide, 36 inches long, 15 inches high.

This table helps tone up any



No. 2265 Narrow Top Table

display, is especially interesting for showing accessories and specialties of every kind. A table that will complete a display, adding a touch of character that you will find to be highly acceptable in the eyes of the passer-by.

Good Fixtures and Good Windows are Essential for Sales

MERCHANDISE attractively displayed attracts attention, and the attention merchandise receives, of course, should be favorable. Fixtures form the background of the impression your merchandise will make on the mind of a prospective buyer; so it pays to have fixtures, then, that are neat and attractive. This is a reason for 'Period Designs' in wood fixtures. They are correctly designed, thus assisting in producing favorable attention for merchandise when placed on display.



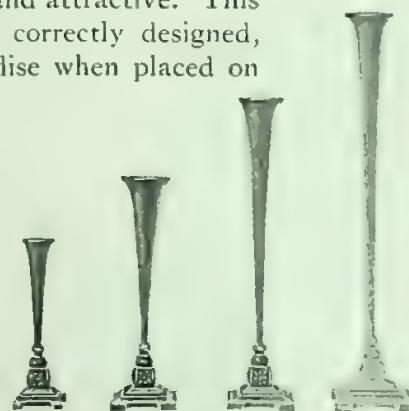
No. 2215 Flower or Fruit Bowl

The proper use of artificial flowers in the window has helped to create many attractive and effective displays. This flower stand with bowl is especially designed to aid in this decorative feature of window display art. It helps to form a most attractive setting for special displays. The stand, gracefully and substantially built, has a 10-inch base, is 46 inches high over all. The bowl is 13 inches in diameter and 4 inches deep.



No. 2285 Flower Stand

8-inch base on 40-inch standard; removable top flower holders; two shapes indicated by number



No. 2286 Louis XVI Design Artificial Flower Stands

Made in heights as follows:

5-inch base.....	12 inches high
5-inch base.....	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high



No. 2209 Floor Lamp Stand

This lamp is 62 inches high, base 10 inches. Very slender and graceful in design. A useful lamp to assist in bringing about proper lighting effects in the window. Stand completely wired ready for use. No lamp bulb furnished.



Accessory Stands for Display Purposes

ARE IMPORTANT



No. 2207 Flat Top Displayer

In every display there is always a time when a narrow topped graceful pedestal can be used with telling effect. This pedestal with 4 x 8-inch top can be furnished in any of our standard heights. 12 inches high, base 5 inches. 24 inches high, base 6 inches.

THE more merchandise placed on display, so people can see what you have to sell, increases sales turnovers. Especially is this true of small articles, getting them on display produces quicker results. There is a fixture designed for every display purpose. A few pieces are suggested below. They assist in getting merchandise into eye position and in an attractive manner, that results in faster sales.



No. 2220 Flat Top Displayer
A window pedestal with 7 x 9-inch top. 12 inches high, base 5 inches. 18 inches high, base 5 inches. 24 inches high, base 6 inches.



No. 2214

No. 2214 Pedestal

A neat display pedestal for showing small articles. An individual stand for gaining elevation from floor surface, thus producing greater effectiveness in displays. It has a 5-inch base, 8-inch standard and 4-inch top.



No. 2273 Pedestals

Louis XVI design display pedestals with square top.
12 inches high..... base 6 inches, 7-inch square top
18 inches high..... base 7 inches, 8-inch square top
24 inches high..... base 8 inches, 9-inch square top
30 inches high..... base 9 inches, 10-inch square top
36 inches high..... base 10 inches, 10-inch square top



No. 2223 Pedestals

No. 2223 pedestals are made in the following heights:
12 inches high..... base 6 inches, 6-inch top
18 inches high..... base 7 inches, 8-inch top
24 inches high..... base 8 inches, 8-inch top
30 inches high..... base 9 inches, 10-inch top
36 inches high..... base 10 inches 10-inch top

LOUIS XVI Miniature Period Design

[for Showing Infants' and Juveniles' Shoes]

MINIATURE Fixtures in your windows are good foundation builders for future business.

The impressionable mind of the child receives well-formed ideas towards the store, that takes a step and invites their patronage at an early age.

These fixtures are designed to carry out the "juvenile idea" for all stores. The below set of fixtures is a miniature set reproduced for display of "baby shoes."

They fit in well with the general uniformity and

plan of the window since they are designed to conform with Period Designs in fixtures and thru their use prevents 'spotting in' of displays with juvenile merchandise, since miniature sets conform in appearance to larger units.

Each fixture built with care and skill. Can be finished to match any color scheme or design as desired. For counter or unit display in the big window to help push the sale for juvenile departments.



LOUIS XVI PERIOD

No. 2251 A miniature screen made up similar to the larger one. The illustration shows a screen 23 inches high and 30 inches wide.

No. 2252 Miniature table in Louis XVI design, 5 inches high with an 8 x 12-inch top.

No. 2253 Miniature plateau in Louis XVI design, with two 5-inch high standards and a 5 x 9-inch oval top.

No. 2254 Miniature pedestal in Louis XVI design, 6½ inches high with a 4 x 8-inch oval top.

No. 2259 Infant shoe stand in Louis XVI design for the display of infants' wear. Top made for one shoe and is 2 x 4¾ inches; standard is 8 inches high.

No. 2260 Infant shoe stand in Louis XVI design, made for the display of two shoes. Top is 4½ inches wide by 4¾ inches long. Standard is 6 inches high.

No. 2261 Infant shoe tree for the display of four shoes.

No. 2270 Miniature 3-top table, 12 inches high over all, 4 x 8-inch top.

Miniature Fixtures *in Period Design*

Attract Favorable Attention *to Merchandise*

MINIATURE fixtures are exact reproductions of large sized Period Designs and, because of this, present a most interesting appearance in themselves, and, therefore, offer another means of getting more of your merchandise on display in a way that is certain to attract favorable attention. Besides, Louis XVI Period Design (2200 line),

miniature fixtures are available in Adam Period, Italian Renaissance and Spanish Renaissance Designs. Miniature fixtures can, of course, be finished to match the regular larger sized designs, but it is always best to specify color of finish (and trim if any) desired.



No. 2253 Miniature Plateau
In Louis XVI design, with two 5-inch high standards and a 5 x 9-inch oval top.



No. 2252

Table for display of small articles.
Has top cut out for velvet pad.
Size, 8 x 12-inch top, 5 inches high.



No. 2252 Miniature Table
In Louis XVI design; 5 inches high with 8 x 12-inch top.



No. 2257 Tee Bar Top
Standard, 6 inches high.



No. 2255 Stand
3-inch base, 6, 8 or 10 inches high.



No. 2256 Stand
3-inch base, 4-inch top.



No. 2295 Stand

This delicately made fixture is miniature in size, 3½ inches high, 1¾-inch base, with 2 inches wide top, having flat surface.



No. 2245

No. 2245 Card Holder
3 x 6 inches vertical or 3 x 6 inches horizontal shape, if desired. Has slotted frame for card. Conveys your message properly in the window or on the counter—secures neat harmony of design for appointment of the entire display.



No. 2270 Miniature Three-Top Table
12 inches high over all, 4 x 8-inch top.



No. 2254 Miniature Pedestal

In Louis XVI design, 6½ inches high with a 4 x 8-inch oval top.



No. 2258

No. 2258 Stand
Made up in Louis XVI design with a miniature collarette form in enamel finish. 8-inch standard.

Display Fixtures, Correctly Designed, *Make Attractive Windows Possible*

THE correctness of adapting Louis XVI Period for display fixtures has resulted in a practical, useful and beautiful shoe fixture—one that is ready for instant use and securing, because of its pleasing design, immediate and uniform display of merchandise in the window.

Control of window display is productive of quicker sales turnover. It is but a simple matter to arrange effective display with the assistance of proper fixtures.

By keeping merchandise off the floor, better displays are possible. Merchandise presented in unit groups, for inspection of the customer, will result in making it easier for him to buy.

Flat top displays place your merchandise in quality atmosphere. They hold up your shoes for instant inspection that proves their value to be threefold—by attracting favorable attention, showing the shoe completely and controlling arrangement of merchandising units on the floor of your window. Besides, flat top displays are always of handy assistance for the arrangement of shoe findings, which

properly have a place in your display as "sale stimulators."

The Double Top Shoe Stands so indispensable in every display are made in heights of 12, 18, 24 and 30 inches. With their three-way adjustable coupling tops they permit you to show all the characteristic points of your shoes that you, yourself, will call to the attention of your customer.

Three Top display tables (made for right or left sides of the window) are instantly recognized as having direct value. Their tops are roomy, made for placing shoes or stands upon them and elevated at heights of 16, 26, and 36 inches. They form a complete unit in themselves. The grace and beauty of design in the table itself is of further unusual value for holding attention on the shoes displayed.

Their construction is that of the most painstaking care, which is indeed a marked standard quality maintained in our entire line. In this manner you are assured of a product worth while.

The finishes that are obtainable upon fixtures themselves are in accordance with your own prefer-

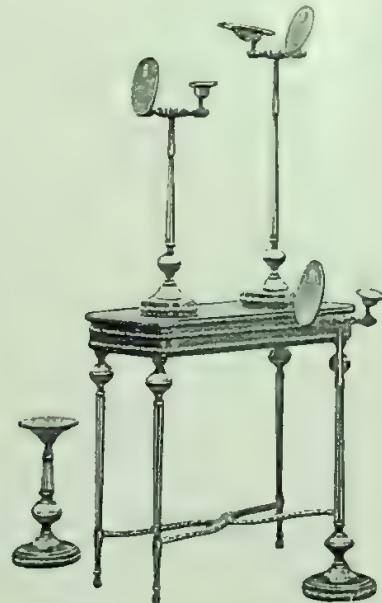
(Continued on Page Twenty-Five)



Separate Units Control Uniform Display



Effective Units, Easily Trimmed



Complete Display, Resulting in a Distinctive Grouping of Merchandise

Louis XVI (Round Base) Period Design for Shoe Display

(Continued from Page Twenty-four)

ence. Any shade of Walnut or Mahogany is available and for color combinations the trim of the carvings and fluting in this design permits an extent of unlimited possibilities. Especially attractive are fixtures in this Period finished in American Walnut.

Too much thought or care cannot be given to the selection of color, for it has so much to do with the proper setting of your completed display. Wood finishes themselves possess a warmth and attractive coloring that is a quality in itself to be desired for completing the setting of your merchandise.

Tables, which further form a basis to produce and complete effective groupings in your window for harmonious display, are worthy of your attention.

For an unusual "display setting" consider the effect of the console table and mirror in your window, with its candlesticks and appointments—which produces a unique and distinctive setting that is anxiously sought for in all window display. Designed to conform with the rest of the Period, so that a uniform display setting is at all times assured.

A card holder always has a way of calling attention to the message of your store and fits the card into the display in a manner that is pleasing to the eye of your interested prospect, giving your message the importance of the idea you are con-



No. 2923 Double Top Shoe Stands

Equipped with 3-way coupling that allows adjustment of shoe top in any desired angle.

12 inches high.....	5-inch base
18 inches high.....	5-inch base
24 inches high.....	6-inch base



No. 2935 Louis XVI Design Round Two-Bar Hosiery Displayer

Stands 24 inches high, has 6-inch side arms and 6-inch round Louis XVI base.

veying and insuring further in your customer's mind the sincerity of your statement.

For the lower levels of the windows, a specially designed oval plateau has been found to be of high value, its place in the foreground composing the basis of a neat and complete unit upon which your merchandise can be placed, with the guaranteed assurance that it will receive customer approval.

Plateaus made with well-balanced proportions and of typical heights compose extra and individual pieces that round out in full the complete display effect required.

Whenever it is desired to display hosiery in the window, besides the natural legform which is available, neat draping of the hosiery is possible by the use of two bar displayers. Boxholder tops can likewise be secured, if desired, for standards and in this fashion the box or package itself can be placed in the display in a regular manner that will not disturb the thought you intend the complete story of your display to convey.

Attractive display fixtures assist with the formation of sales producing displays—consider them the background of the favorable impression you wish your merchandise to create when placed on display. They are, therefore, of direct value—since their use is another direct method of increasing sales.

Important Window Accessories for Securing Attractive Display Settings

Louis XVI (round base) Period Design



No. 2917 Card Holder

Built with 7 x 11-inch square frame, into which card slides without metal catches. Mounted on 5-inch base.

No. 2914 Three-Top Table

A graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.

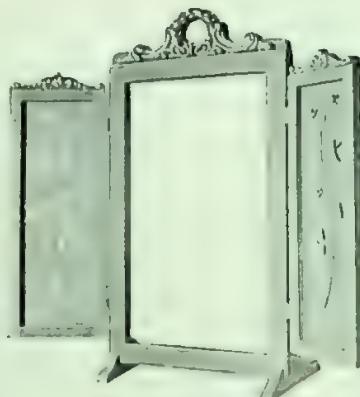


No. 2918 Pedestal

Pedestal 8 inches high. 5-inch base, 6-inch round top.

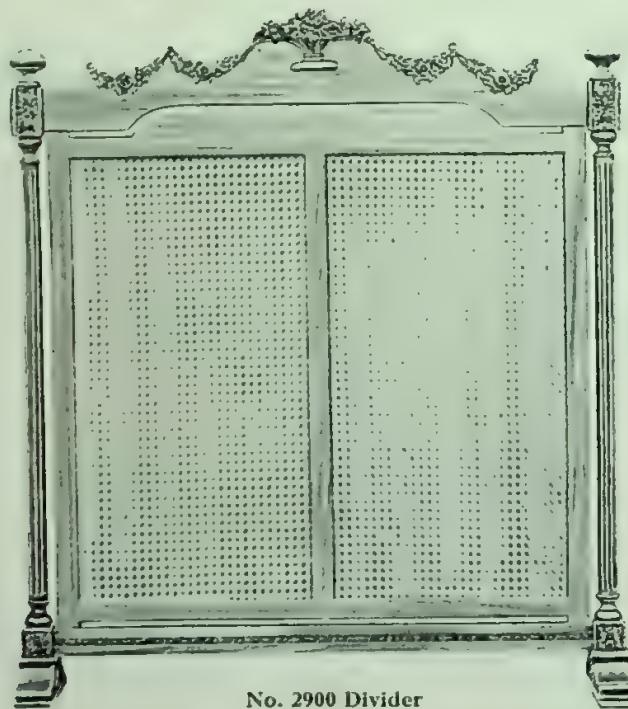


No. 2914



No. 2937

A neat and attractive card holder of special design, with hinged side panels. The card frame is made to hold a card 8 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches. The fixture stands 18 inches high over all and is 20 inches wide when wings are fully spread. The card frame is tilted at the proper angle so that card can be easily read when placed in window.



No. 2900 Divider

Of exceptionally light and graceful construction with cane panels. Convenient fixture to assist in procuring draping effects as well as its regular use as a divider. Fixture stands 40 inches high, 36 inches wide.



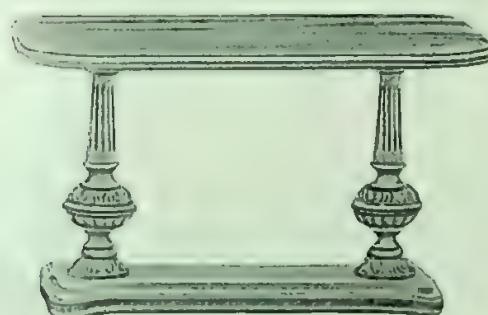
No. 2921 Flat Top Displayer

4 x 8-inch top, 12-inch standard, 5-inch base.

Plateaus and Tables in Louis XVI (Round Base) Period Design



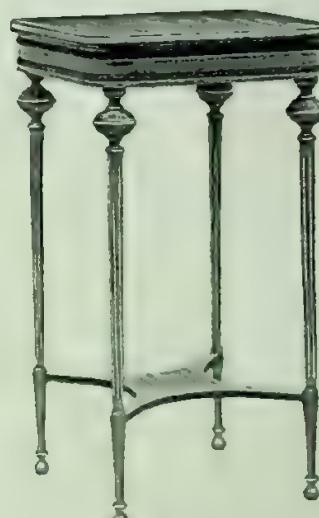
No. 2915 Plateau
8 inches high, with 10 x 18-inch top.



No. 2916 Plateau
12 inches high, with 12 x 24-inch top.



No. 2919 Pedestal
Pedestal 12 inches high.
6-inch base, 6-inch solid
round top.
7" base, 18" high with 8"
top.
8" base, 24" high with 9"
top.



No. 2913 Window Display Table
Round corners. 16 x 16-inch top, 30
inches high.



No. 2934 Louis XVI Design
Oval Table
Oval table of Louis XVI round leg de-
sign. The table stands 10 inches high,
has 10 x 24-inch oval top.



No. 2912 Table
With a 16 x 28-inch top, standing 18
inches high.

IT is interesting to note in connection with the Duncan Phyfe Period Design, something of the history that is back of the design itself.

The Duncan Phyfe Period is a pure American design—in every sense of the word.

Duncan Phyfe, the designer, stands alone in the annals of history as our only American furniture designer—he was born in the great 18th Century, famous for being called the age of furniture makers. Duncan Phyfe was born at Loch Fannich, Inverness, Scotland, in 1768.

Phyfe came to America in 1783. His family settled in Albany, where Duncan as a boy when 16 years of age, worked at the cabinet makers' trade. In 1790 he came to New York City; located first at Broad Street in the midst of a district of cabinet makers. Later he changed his location, but finally settled at Partition Street in 1795. His first sale of furniture was to John Jacob Astor. As the City of New York grew, the popularity of Phyfe furniture grew likewise, his reputation extending to adjacent cities. He employed more than a hundred journeymen carpenters in his factories.

The age of Duncan Phyfe was equally distinctive as being one of the most interesting periods of New York History—his work was done in that period of New York History typical of the last of the old Knickerbocker New York (the first quarter of the nineteenth century.)

At this time American History in Art was first being established, principally due to the works of many brilliant men:

Washington Irving, Fitz Green Halleck, Jas. K. Spaulding—were writers alive at this time, and their work helped our country in becoming recognized for the first time in the national literary world.

During the same years the new spirit of enterprise, which was to characterize the century, also occurred. Rapid development of transportation

Duncan Phyfe Period Design

*A pure American design—
in every sense of the word.*

systems took place through the development of steam in river navigation, the building of the Erie Canal, and the continued growth of our merchant marine, Morse invention of the telegraph, etc.

Phyfe's importance to us today is twofold. First—he forms a record of a day which is gone. Second—that he, as an heir to the great cabinet makers of the 18th century, carried out their noble traditions and found a work which is an example to all modern cabinet makers of the manner in which furniture for contemporary purposes may be used in design.

Phyfe received his craft skill through schooling his design to the work of Hepplewhite and Sheraton and brought into it also the influence of other famous Period Designs, Directoire, Consulate and the early Empire. These influences of design were combined gracefully and successfully with English forms and details with which he was most familiar.

The Metropolitan Museum of Fine Arts collected a very remarkable and complete group of pieces that were typical examples of Duncan Phyfe and placed them on display, where they attracted world-wide attention.

We have been careful to accurately reproduce this Design, as illustrations on these pages show.

Tables, plateaus, bases and standards are pure in their accurate reproduction; hard to imitate, making the fixture another one of distinctive quality.

One of the distinctive characteristics of Phyfe Design is the presence of firm, freehand curves, giving an effect of lightness, yet at the same time adequate support. Notice how typical this is shown in standards of form bases and tables, equal of any design, especially when compared to the fine cabriole legs of the Chippendale Period.

Delicate fluting is marked on pedestals and the cylindrical drums of standards.

Shoe Stands—Hosiery and Shoe Displayers

Hosiery and Shoe Displayers



*Adapted to
Shoe and
Hosiery
Display*

HERE we picture a combination shoe or hosiery display, extremely attractive and useful, made to conform with Duncan Phyfe Period by design of base and standard drop leaf top. The drop leaf top has openings through which hosiery can

be draped and shoes placed, if desired, on the table top itself. A display that is unusually neat and attractive, producing a highly pleasing display of merchandise when placed in window position or on counter.

No. 5226—Plateau Display 12" high, drop leaf back table 12" deep, 27" wide.
Plateau—8" high
12" high



No. 5227

No. 5227—Hosiery and Shoe Pedestal Display, 8" high, drop leaf back table, 8" deep, 14" wide.
Pedestal—8" high
12" high
15" high

The combination Shoe and Hosiery Display, pictured here, is designed in Duncan Phyfe, having the effect of a tip up top table which is slotted, enabling hosiery to be draped from the back of the

board, with foreground space for placing shoes in position with hosiery thus making a very interesting and artful display. The table, of course, can be used for the display of many other classes of merchandise, displaying shoe findings or other accessories of wearing apparel in a most attractive manner.

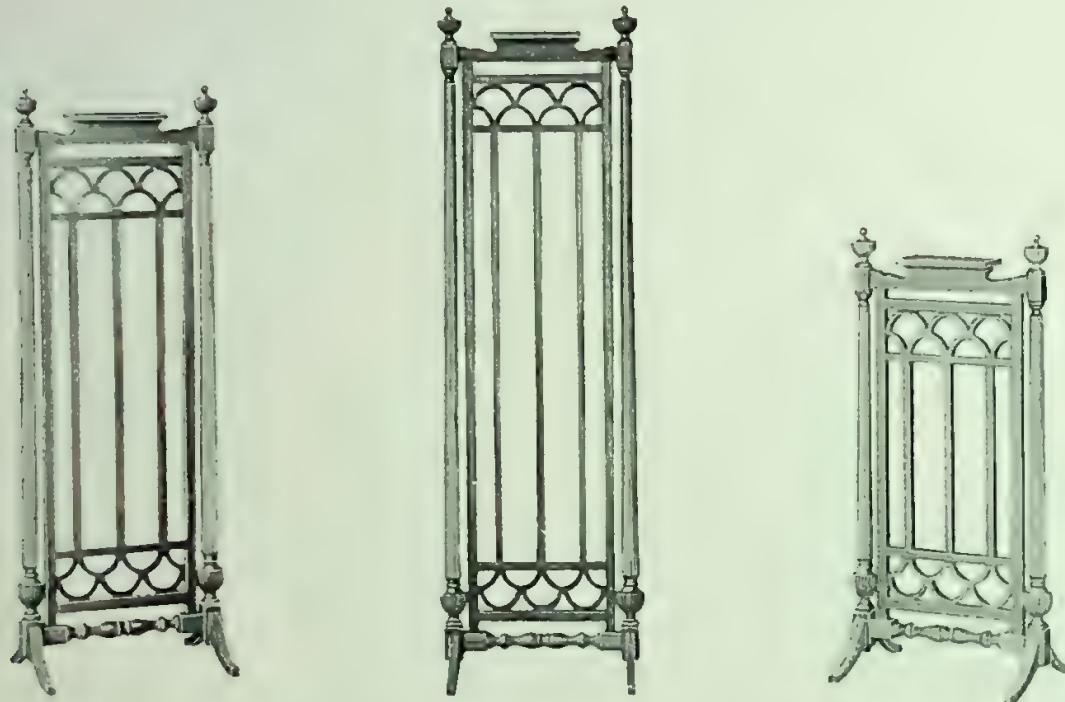
Double Top Shoe Stands



No. 5206 Duncan Phyfe Double-
Top Shoe Stands
Made 12, 18, 24 or 30 inches.

In arranging the grouping of shoes to secure uniform attention, Double Top Shoe Stands are indispensable. With the assistance of their heights (made in 12, 18, 24 or 30 inches) elevations are produced that present merchandise properly in the line of vision.

Double Shoe Tops are adjustable on three way couplings, so that the shoe can be placed in any position desired, thus showing its advantages of make and style.



No. 5229 Background Screens or Dividers

Duncan Phyfe Period Design Window Screens or Dividers

Individual Background Screens are very attractive in appearance, and have the added value (as shown) since they are made individually, of being grouped in position as desired to gain a distinctive background setting. The Screens are made in different heights as specified and designed to conform correctly with Duncan Phyfe Period Design. When desired, the Screens (since they are finished on both sides) can be used as window dividers, and thus have and serve a double purpose for usefulness to bring about many attractive display effects.

Dividers and Screens serve to relieve or brighten up the appearance of the window, adding a touch

of appointment, which succeeds in giving further life and value to the display.

No. 5229. Screen. Made in three heights 36 inches, 48 inches and 60 inches high respectively, and are 18 inches wide over all.

A different shaped card holder that has a neat and interesting appearance, serves for many uses besides presenting the message for your store, since other articles of merchandise can also be displayed from it as desired.



No. 5200 Card Holder

No. 5200. Card Holder. 18 inches high over all with delicate ornamental top turning, 10 inch wide card holder with slotted stand—easel effect.

Display Tables and Card Holders

in

DUNCAN PHYFE DESIGN



No. 5203 Display Plateau

Exceptionally fine looking and useful, of course, to secure desired elevations and merchandise settings for group display in the window. Made in three heights:

8 inches high.....10 x 18-inch top
12 inches high.....12 x 24-inch top
18 inches high.....12 x 24-inch top



No. 5204 Display Pedestal Table

A single post table of Duncan Phyfe design—exceptionally attractive in appearance. It is 24 inches high; has a 10-inch top; leg spread at base, 12 inches.

No. 5202 Duncan Phyfe Display Table

A very exceptional and graceful table of Duncan Phyfe period design, correct in every detail. Top gracefully shaped, giving unusual character to the design and appearance of the completed table. The table made in two heights:

30 inches 16 x 28-inch top
24 inches 16 x 28-inch top

No. 5223 Table Top

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



No. 5202



No. 5217 Box Holder Top Display

Has a 6-inch square box holder top with three-way coupling. Duncan Phyfe base and standard. 18 inches high.



No. 5216 Flat Top Display

A flat top display in Duncan Phyfe base and standard. Top 4 x 8 inches, standing 12 inches high.



No. 5222
Card Holder

A holder upon which the card can be laid out flat. The stand is tilted at the desired angle so the card can be easily read. Dimensions: Top 11 x 16 inches. Base 4 x 9 inches. 12 inches high at back, 6 inches high in front.



No. 5223

WITH the ascent of the Dutch sovereigns, William and Mary, to the throne of England in 1688, the life of the "tight little isle" entered into a new and distinctive period. About this time the interests and habits of the English people were undergoing a great change—a change that introduced one of the most picturesque eras of English life and gave rise to a design of household furniture that is notable to this day for its grace and simple dignity—the Period Style now known as William and Mary.

Throughout the Sixteenth and the earlier part of the Seventeenth century, England had waged war almost continuously. But now in the late Seventeenth century, war gave way to the pursuits of peace. The English nobles and their retinues turned from the taking of life to the enjoying of life. Weary of the hardships of campaigns and battlefields, they sought what comfort was offered by their castles and baronial halls. A taste for luxury and ease spread over the country.

Styles were born over night. The ladies affected the most elaborate head-dresses, with tier upon tier of lace, beribboned and bowed. Great powdered "periwigs" were worn by the men. Wondrously voluminous skirts of the ladies were matched by the gorgeous, full-skirted coats of the nobles, lavishly embellished at cuffs and lapels with rare laces. But with all the extravagance and richness of dress, the stiff, massive home furnishings of the days that had gone before, were ill-designed to satisfy these new-born desires for ease, comfort and luxury.

So the coming of William and Mary found the country ready for revolution in the styles and designs of its home furniture.

William was a Dutch stadholder, and Mary his English wife, had spent many years in Holland. Quite naturally the royal couple brought with them to England many of their noble friends—in fact, the higher offices of the new court were largely filled by Hollanders.

In order, probably, to give their new English houses the old familiar atmosphere of their Holland homes, this Dutch nobility imported furniture from Holland by the shipload. The royal court, of course, set the style for the land. The nobility of England, high and low, found the new Dutch designs so much more adapted to their comfort than the earlier and more



William and Mary Period Design Fixtures

In the days of Their
Royal Highnesses,
William and Mary
Sovereigns of England
1688 to 1702

cumbersome English designs, that the old style furniture soon gave way to the new.

English artisans first copied and imitated the Dutch. But while continuing to adapt and borrow freely from imported designs, English originality soon made itself felt in such changes and modifications of forms and detail as fancy and taste dictated. These English designs, based primarily on Dutch models, quickly developed into a distinctive new style—the William and Mary we know today, named for the reigning monarchs.

In all English furniture up to this time, rectangular forms and straight lines had predominated. Curves of any kind seldom found favor except with the carver. Anything in the nature of the curvilinear was studiously avoided. But now with the rise of the William and Mary designs, the austere severity of the preceding period gave way to graceful shaping and easy flowing curves. Proportions and lines of English furniture for the first time assumed grace, lightness, and the elegance of refinement.

Walnut became the fashionable wood, superseding the English Oak of the earlier days—for which reason Walnut is today given the preference, generally, as the most appropriate finish for William and Mary designs.

The distinguishing characteristics of the William and Mary style, in the best designs, are the striking simplicity of line and decoration, the turned furniture leg, which introduced the "inverted bell" or the "trumpet turning," in England, and the curved under-frames and arched tops of cabinets and similar pieces. These under-frames, or "stretchers" of this period were worked into much lighter and more graceful shapes, frequently with turning, where those of the preceding periods were always straight with a tendency to heaviness.

The simplicity of line and decorations of the display fixtures in William and Mary Period design, as shown in this book, are in accord with the spirit of this Style. In form and detail, the design of these fixtures are historically accurate—the turned standards, with the distinctive "inverted bell," the "trumpet turning" and gracefully curved under-framing of the tabourettes, with their light, curving "stretchers," are all true to the best design of the period.

Shoe Stands in William and Mary Period Design



No. 1677 Shoe and Hosiery Stand

This shoe and hosiery stand has an added triangular attachment which is 7 inches added space and 3½ inches high. The stand is made in four heights, 12 and 18 inches with the 5-inch base; 24 inches high with the 6-inch base; 30 inches high with the 7-inch base. The regular size stand is 19½ inches high over all. This is a most desirable and useful stand for the combined display of shoes and hosiery, being used effectively in all complete display.



No. 1692 Double Shoe Stands

Made in four heights, 12, 18, 24 and 30 inches. The 12 and 18-inch heights are mounted on a 5-inch base, while the 24-inch height has a 6-inch base and the 30-inch height has a 7-inch base. This stand has two holders for shoes. The three-way coupling and round pegs allow adjustment at different angles.



No. 1679 Slipper Stand

This stand is made 12 and 18 inches high with a 5-inch base or 24 inches high with a 6-inch base, and is fitted with an adjustable slipper holder.



No. 1605 Shoe Stand

This William and Mary shoe stand has an oval top large enough to hold two shoes. The size of the oval top is 7 x 11. The stand is made in heights of 12 and 18 inches, with a 5-inch base, and 24 inches with a 6-inch base.



No. 1696 Shoe Rest

Made with the 3-inch base and stands 37/8 inches high over all. The top is 3 inches wide.



No. 1681 Shoe Stand

Made 12 and 18 inches high with a 5-inch base and 24 inches high with a 6-inch base, and the top is fitted with an adjustable shoe plate which may be tilted to various angles. 5 x 10-inch oval top for one shoe.

William and Mary Period Design— an Exact Reproduction



WILLIAM and Mary Period Design in Shoe Fixtures are always very good, because of their distinctive and characteristic appearance. The design of William and Mary Period has been exactly reproduced so that it is immutably correct, having all the grace and character that has made this famous Period Design stand out for all ages. For perfect dignity, with a charming and unusual

simplicity, William and Mary Period will fill many requirements, provided the Period is exactly and truly reproduced. The taper of the standard and shape of the bell make for the beauty of this design, so William and Mary Period has been expertly and exactly made to give to the fixtures, as it has been built, its full value of beauty. For shoes, William and Mary Period is an excellent fixture.

DECORATIVE

That are Helpful



No. 1697 Card Holder

The card frame is made to hold an oval card 7 x 11 inches. The card is held in place by a slotted back and the frame is so tilted that the card is easily read. It is mounted on a 5-inch base. 17 inches high over all. 11 x 14-inch oval, 6-inch base.



No. 1664 Counter Mirror

Made with a 10-inch base, 16-inch standard, 10 x 14-inch oval beveled mirror, with frame made to tilt to any angle desired.



No. 1606 Flower Stand

This style flower stand—all wood turned base—is for use as a decorative feature. A most attractive setting for special window display. It stands 48½ inches high, is on an 11-inch William and Mary base with 40-inch standard. Size of the bowl is 10 inches in diameter, 6¾ inches high.



No. 1685—Swinging Card Holder
in William and Mary design for
window or department use, size
of card holder, 7 x 11 inches—on
24-inch standard, 7" base.

FEATURES

in Window Display



No. 1653 Artificial Flower Stands

Made in heights as follows:

5-inch base.....	12 inches high
5-inch base.....	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high



No. 1604 Card Holder

A very attractive and desirable card holder. It can be tilted and adjusted at the proper angle to allow easy reading.

This frame stands 15 inches high and has a 7 x 11-inch oval to hold display card. This stand is 10½ inches wide.

USEFUL DISPLAY FIXTURES

in William and Mary Period Design

[*All tops removable and interchangeable.*]



No. 1624 Flower Bowl

60 inches high over all. Dimensions of bowl, 9 inches deep, 15 inches in diameter. Base has 15-inch spread.

The attractiveness of any display is greatly enhanced by artificial or real flowers in keeping with the character of the goods shown.

The flower bowls here illustrated will be found of great value in this use, as well as for other displays.



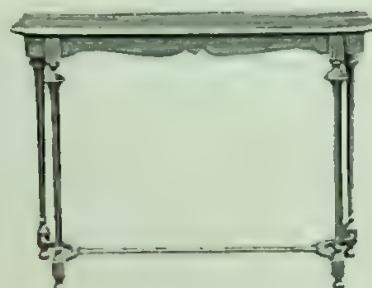
No. 1673 Tee Stand

This stand is made in heights of 12, 18 and 24 inches. The 12-inch high stand has a 12-inch tee bar while the other two sizes carry an 18-inch cross bar.



No. 1625 Mirror

19 x 32-inch French bevel plate glass.



No. 1627 Console Table

Rounded end, four-legged table. Dimensions of table, 16 inches wide by 46 inches long. 30 inches high.



No. 1635

Shallow bowl, 9 inches in diameter on 36-inch high standard. 8-inch base. Removable top.



No. 1635

Deep bowl 7 inches in diameter on 36-inch high standard. 8-inch base. Removable top.

Display Tables *in William and Mary Period Design.*

TABLES in different shapes are often desired to secure the effect of an unusual setting in the window, yet having capacity to carry enough display surface so that many small articles can be shown separately for classification as to use, yet in a single group or unit because of their similarity. For this reason the William and Mary tables shown here

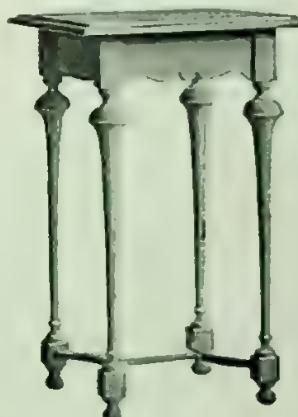
have proven to be of value. Upon them displays can be arranged of many kinds of small articles, notions, gift shop novelties, books, haberdashery, shoes, hardware, electrical merchandise, drugs, etc. In fact the tables have use for display of practically every kind of small article that is desired or can be grouped together for unit display.



Individual Tables

Having 9 x 13-inch oval tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 1642.....36 inches high
No. 1639.....	26 inches high
No. 1638.....	16 inches high



No. 1690

No. 1690 is 30 inches high and the top is 18 inches square.



No. 1689

No. 1689 is 18 inches high and the top measures 16x28 inches.



No. 1603 Window Table

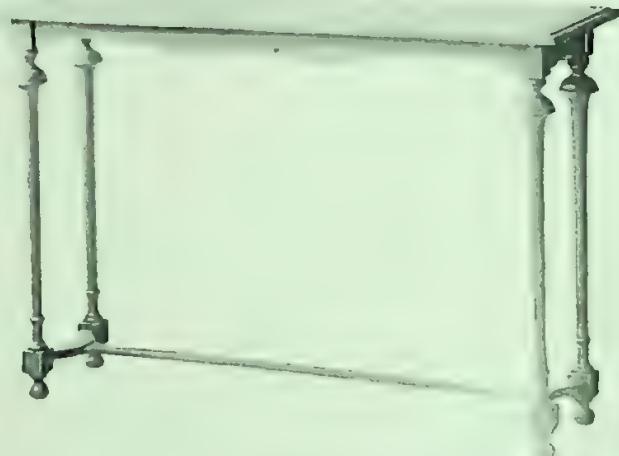
A table in William and Mary period that can be made with an oval top or circular top. It is 12 inches high. Circle 30 inches in diameter; oval 18 x 30 inches.



No. 1608 Flower Box

A very fine fixture, making it possible to create still greater effects with floral decorations. A flower box in your window gives natural setting to the scene, without over-emphasizing or detracting from the chief purpose of the display—the sale of the merchandise you are showing.

The flower box itself is 8 inches high. The table is 36 inches long. The complete fixture stands 34 inches high over all. The box is a separate part of the table and can be used with the table when desired.



No. 1609 Narrow Top Table

William and Mary design. The table stands 26 inches high, 10 inches wide, 36 inches long. Often a long, narrow top display table is highly desirable for completing the setting of merchandise on display. The narrow top table shown above fulfills such display requirements and is pleasingly designed in William and Mary Period, for this purpose.



No. 1680 Pedestal

These pedestals are lighter in design than No. 1694—a great aid in changing the effect of display. They are made in various standard heights with 12 to 18 inches high with a 6-inch base; 24 inches high with a 7-inch base. 8-inch round wood bevel edge top.



No. 1694 Pedestal

Of perfect grace—fits properly in every display—designed with care, of durable and lasting construction. Made in four sizes—12, 18, 24 and 30 inches. The base on the 12-inch height is 7 inches square, and the top 8 inches in diameter. On the 18, 24 and 30-inch sizes the base is 9 inches, top 11 inches in diameter.

Plateaus and Tables in William and Mary Period Design



No. 1671 Display Stand

Made with a 4-inch base, 5-inch top and 8 inches high.



No. 1684 Three-Top Window Table

A table with three tops; oval shape William and Mary design. Height of sections 16 inches, 26 inches and 36 inches, respectively. Size of ovals are 9 x 13 inches.



No. 1682 Display Stand

This stand is very useful for displaying small articles. The base is 5 inches, 8 inches high and the top an oval slab 9 x 14 inches.



No. 1691 Window Table

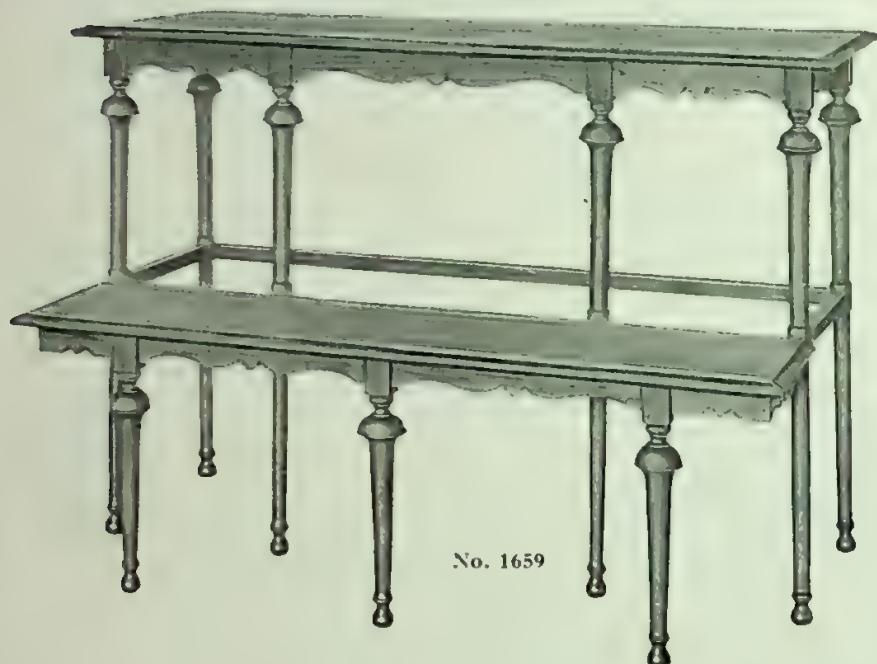
This low table is made to harmonize with the above designs and makes a very neat fixture for display purposes. Top 12 x 20 inches, stands 6 inches high over all.



No. 1675 Display Plateau

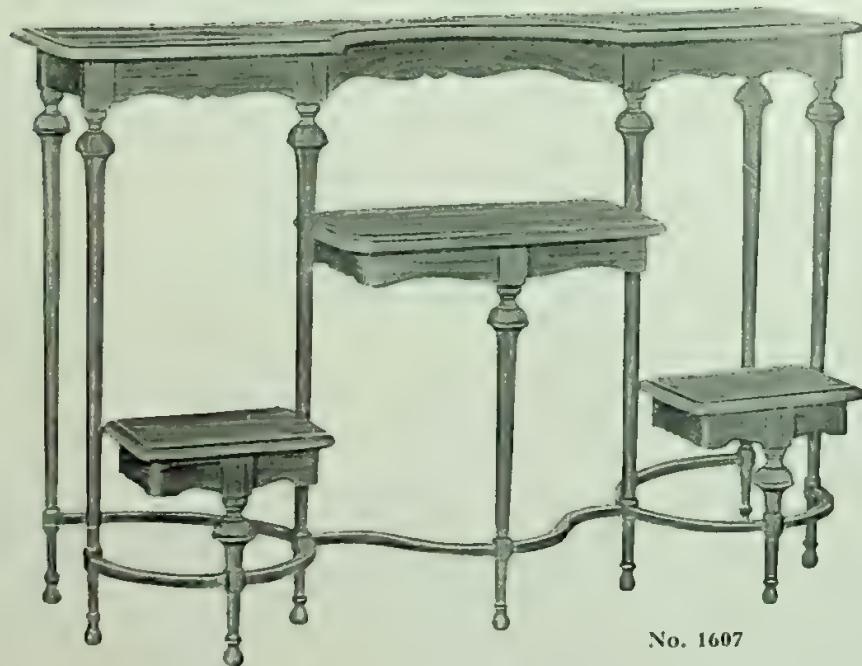
This plateau is of the William and Mary design. Very useful for the display of small articles. Made in two sizes—8 inches high with a 10 x 18 inch oval top and 24 inches high with a 12 x 24-inch oval top.

Tables *with Ample Flat Top Surface for Display Purposes*



No. 1659—Console type display tables in William and Mary design. Back table, 32 inches high, top, 16 x 48 inches. Front table, 16 inches high; top, 10 x 48 inches.

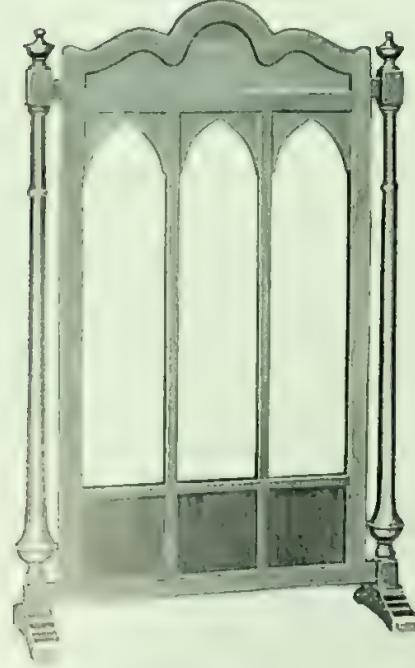
No. 1607—William and Mary 4-top table. Height of back table, 32 inches; top, 12 x 48 inches. Height of center table, 22 inches; top is 10 x 19½ inches. Height of front low tables, 12 inches; top, 8 x 11 inches.



Further Fixture Appointments

IN

William and Mary Period Designs



No. 1628
Cut Screen or Divider

26" wide, 42" high.

Cut-out screens or dividers are useful where a lightened or more open appearance of the window is desired and still serve as separators or background settings for merchandise on display.



No. 1630
William and Mary Divider
with dainty turned post columns—
42" wide by 36" high.

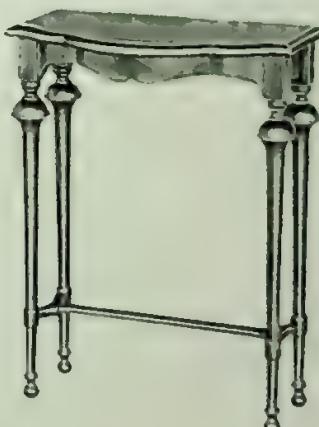


No. 1631
Console Plateau—A plateau with half shaped top, 12" x 30"—24" high.



No. 1629

Half Top Table—A three-legged table in William and Mary design, with half circular top, 18" radius, 36" wide at back of table.

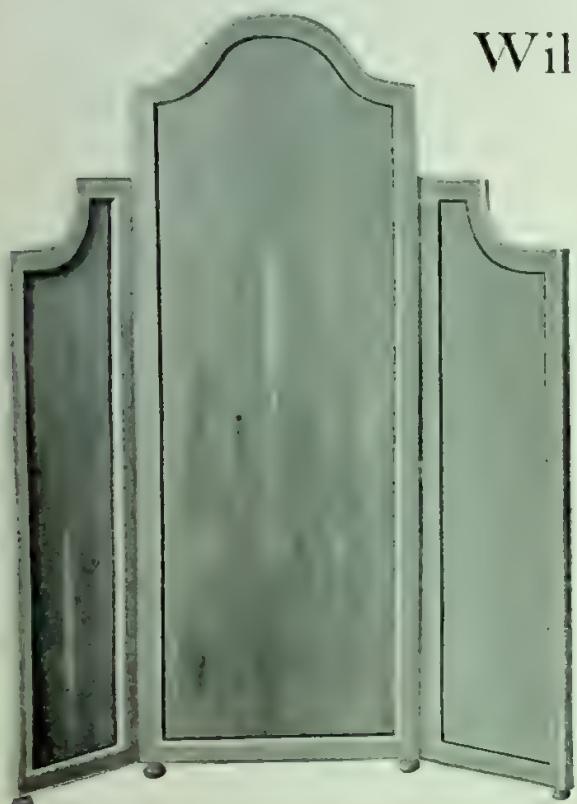


No. 1633

Console Table—Small type console table, shaped half top. Straight back edge. Made in two sizes:

10" x 18" tops, 24" high.
12" x 24" top—30" high.

William and Mary Period Design Screens and Dividers



No. 1662



William and Mary Divider

No. 1661

36" high, 42" wide

No. 1662 Window Screen

A window screen of correct William and Mary design. It possesses distinctive character and is therefore excellent for background settings. The center frame is 24 x 66 inches high over all; wings are 16 x 52 inches.

The panels are of wood, finished to match the frame. It is easy to remove the panel; a new and different effect can thus be obtained when desired by covering the panels with any material. The side wings are attached to the center frame by hinges that are invisible. This allows the wings to be swung in any angle.

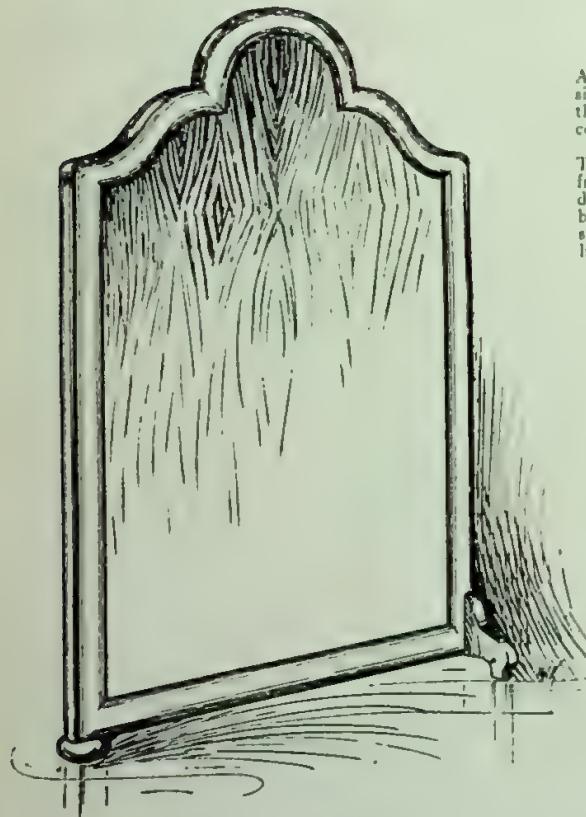
No. 1663 Window Divider

The regular size of these window dividers is 36 inches long and 42 inches high. The panel in this divider is not removable but is made of the same material as the frame. Finished on both sides.

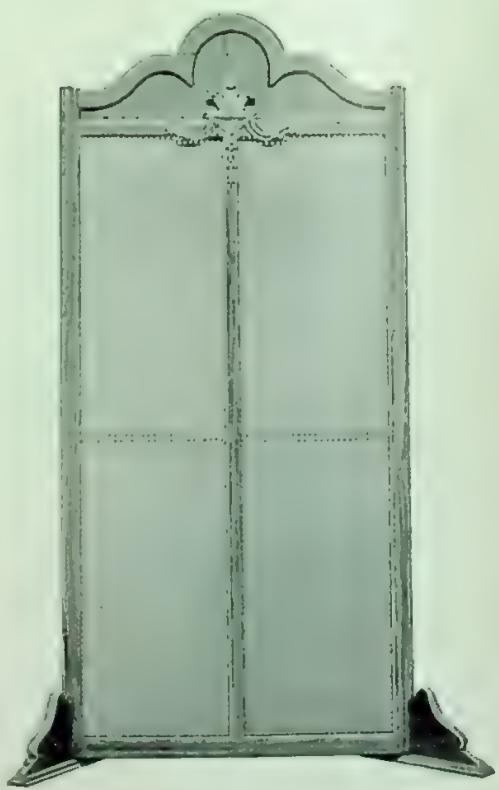
Overcrowding the window distracts attention; window dividers concentrate attention. They allow the display of a variety of lines in the same window without distracting attention from another.

No. 1651 William and Mary Cane Background Screen

A screen of exceptional design, splendid for background purposes. It stands 30 inches wide, 66 inches high over all. Cane panel, supported by feet 8 inches wide. Feet made of 1 1/4-inch stock. Correct period carving ornamenting the screen.

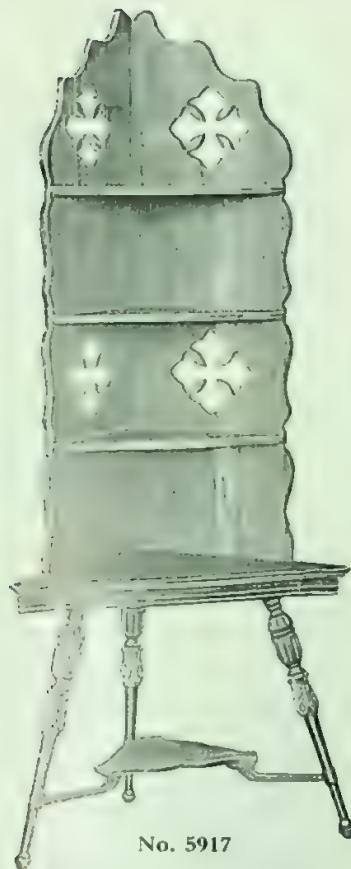


No. 1663



No. 1651

“What-nots” for Window Displays



No. 5917

What-not Corner Displayer
*Adapted to Italian Renaissance
(Florentine) Design*
70" high over all, 28" wide; triangular table top, 2" high from floor.



No. 1519—24" high overall, with three shelves, 3½" x 12", 5½" x 18", 7" x 24", respectively.



No. 1632

What-not Displayer
William & Mary Period Design
72" high, 24" wide, with four 9" x 20" shelves.
Table, 13 x 24" top, 18" high.

Hanging Shelf Displayers



No. 1518

27" high, 18" wide, with three shelves, 7" deep.



No. 1517

60" high, 24" wide, with four shelves, 9" deep.



No. 1644

William & Mary Period Design
18" wide—37" high, overall. Two shelves
8½" deep, with lower shelf, 5" deep.

FOR rare charm and simplicity, the Adam, with its classical beauty of line and proportion, is today considered the foremost of all English styles of design.

The style takes its name from Robert Adam, one of the greatest English architects of all time, who gave his attention to the details of designing household furniture to insure a harmony of interiors with the beauty of his distinctive, classical architecture.

As a young man, Robert Adam spent three years, between 1750 and 1754, studying the remains of Roman architecture in Italy. The influence of these studies is clearly apparent in the style that bears his name. It is the most signal triumph of the Adam genius, however, that he was able to so mold and adapt classical models as to create a new style of rare beauty and distinction.

Early recognition was given to the genius of this young Englishman upon his return from Italy. As early as 1762 he was made sole architect to the king, and from this time on was recognized as England's greatest architect of his day.

A number of notable English buildings still standing were conceived and built by Robert Adam, with the assistance of his brother, James. At the height of their career, the two brothers were called upon to design and build entire blocks and whole streets in London.

In their later years, however, the Brothers Adam devoted themselves almost exclusively to the designing and construction of the county seats and great manors for England's aristocracy.

It was the view of Robert Adam that the architect was intimately concerned with the furniture and decorations of a building as well as with its form and construction. This view he carried out with astonishing success. No detail was too small to receive his attention. In an Adam house, from facade to fire irons, from chimney to carpet, everything originated in the same order of ideas. Thus, to this day, an Adam drawing room is to England what a Louis Seize is to French art.

To this detailed attention given by these two brother architects to the designing of the interior furnishings of many now famous old English country houses, is attributed that classic revival in furniture designing in England which later was carried on by such masters as Sheraton and Hepplewhite. Down to this period, carving was the dominating feature for English furniture styles. But from this time on the wood worker declined in importance, and the influence of the grace-

ful simplicity of Adam design is clearly apparent in the development of all later styles.

Furniture of the Adam style, though based chiefly on the Old Greek and Roman beauty of proportion and line, is suggestive less of grandeur than of dainty grace. In feeling, the style is exceptionally refined and restrained, always light and dainty in its touch, to harmonize with the spirit of the Adam room.

In their furniture, as in their architectural work, the classic line and atmosphere are of course the dominating characteristics of Adam style. The Adam leg is usually square, always tapered, and customarily fluted—a design to which English artisans gave greatest charm and vitality. The Adam fluting is one of the predominating Adam style characteristics. This delicate fluting, common to Adam legs and front and sides of tables, is an essential part of the distinctive Adam decorative motif, which, as much as proportion of line and form, give the Adam style its classical feeling.

This decorative motif unmistakably distinguishes the Adam style from all others. The details are based on the study of classical antique detail, found by Robert Adam in the buried cities of

Pompeii and Herculanea. These decorations, though sometimes carved, were usually of composition ornament, applied to the wood in low relief.

Accompanying the classical molding and delicate fluting in the true Adam design, is found the Grecian urn or Cinerary vase peculiar to this style. Rosettes and draped festoons of honeysuckle or acanthus leafage were familiar Adam devices. The fanlike ornament also continually appears and reappears in all Adam designs. Small floral pinnacles and drops of husks likewise are frequently found in Adam embellishments. Drapery, when used, customarily appears in shape of folds draped across rosettes or over drawer pulls. Lamb tails also frequently were used.

Mahogany was the principal wood sponsored by the Brothers Adam both for their furniture and doors. Beautiful exotic inlays came into some favor during the later period of the Adam influence, and painting also was used to emphasize decorations in some instances.

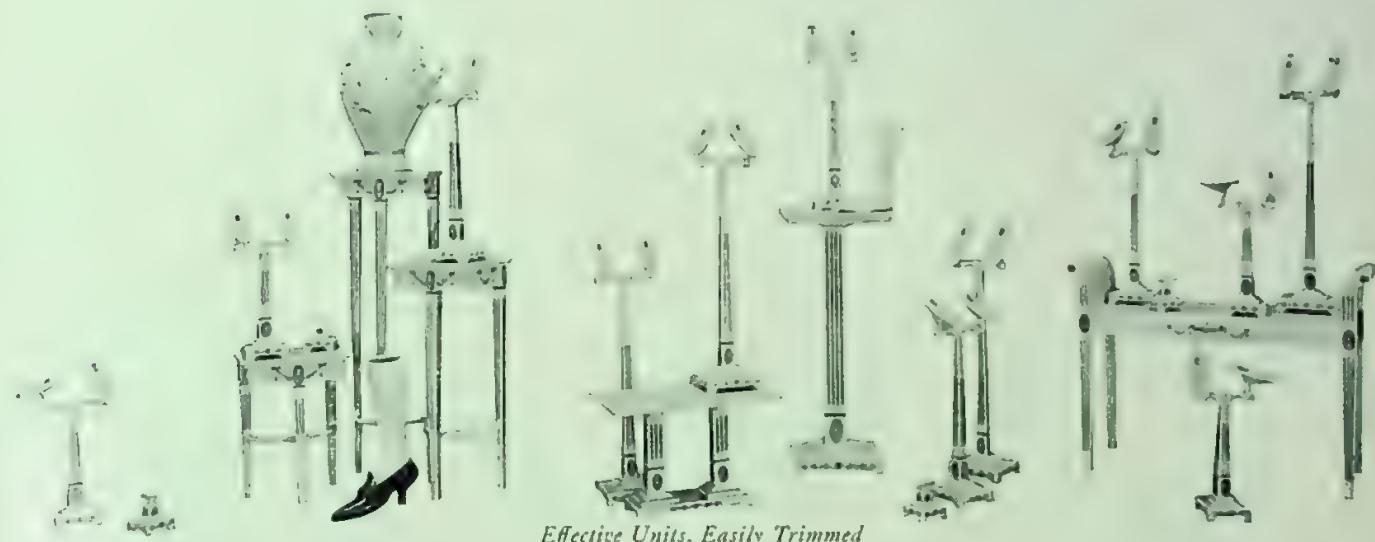
In the Adam style display fixtures shown in this book, will be noted the characteristics of Adam Style as detailed above. In spirit as well as in line, proportion and detail, these fixtures are historically true to the best examples of the Adam Style.



Adam Period Design Fixtures

In the classical times
of the Brothers Adam
1760-1792

Adam Period Design *in* Shoe Fixtures



PERIOD Design fixtures will merchandise your shoes successfully, for they are always capable of attractively presenting shoes on display, in a manner that is bound to please and thus create a favorable impression for the merchandise itself.

The reason for such certainty of "successful presentation" is due to the fact that a Period Design is a correct design, provided it is actually reproduced.

A true Period Design has an impressive and distinctive character that is practically impossible to imitate, and while the practical adaptation of a Period Design to display fixtures may appear simple, considerable thought and study is actually necessary.

Careful attention must be paid to the details of the design, all of which if correctly understood and properly applied, will produce the Period in all the forcefulness of its original conception, making it a thing of genuine advertising and merchandising value to the store windows themselves.

It is interesting to note in reading, or even briefly studying the history of Period Designs, how many important factors actually have been brought to bear on the particular design itself, which give to the design an indescribable charm and beauty, making it attractive for display purposes. To this end the design of Adam Brothers has been accurately reproduced, resulting in an especially pleasing fixture.



No. 2502 Double Top Shoe Stand

Designed to display a pair of shoes—Top with three-way coupling can be tilted to several angles and turned to any desired position.

12-inch standard, 5-inch base
18-inch standard, 5-inch base
24-inch standard, 6-inch base

**Individual Tables**

Having 8 x 11-inch oblong tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 2563 36 inches high
No. 2564 26 inches high
No. 2565 16 inches high

**No. 2571 Adam Design Chair**

Back 22 inches, 18 inches high to seat, 17 x 21-inch seat, 40 inches high over all. A good chair for the clothing store window.

**No. 2520 Card Holder**

Made to take 7 x 11-inch card, mounted on a 5-inch base. 6-inch base 11 x 14 inches. 14 inches high over all. Slip in back card holder; no catches.

Adam Period Design

HELPS FOR

Quicker Sales
BY
Better Display

**No. 2517 Three-Top Table**

A graceful table in Adam Period with 8 x 11-inch oblong tops. Heights of tops are 16, 26 and 36 inches high, respectively. 24-inch spread at legs.

**No. 2523 Card Holder**

This card holder is 6 inches high and grooved into a 3½ x 4½-inch base.

**No. 2507 Display Chair**

This Adam Period Design display chair is 6 feet high over all with 18-inch legs. A chair of correct Adam Design that will meet all the requirements necessary for complete and attractive display.

**No. 2504 Drapery Tee Stand**

This very neat and attractive stand is used wherever a tee stand can be used. The top (removable) is made 12 or 18 inches wide and mounted on different size standards. Standard 12, 18 and 24-inch. 12-inch standard has 5-inch base, 18-inch standard has 5-inch base, 24-inch standard has 6-inch base. Top interchangeable.

Convenient Sizes and Heights in Plateaus and Pedestals

Flat top display surfaces are roomy. Merchandise can be arranged in an attractive manner on them and fixtures, being made in different heights, give added interest to window, since changes in elevations give life to the window.



No. 2519 Plateau

A narrow display plateau with rectangular top, made in three heights:

10 x 18 top..... 8 inches high
12 x 24 top.... 12 inches high
12 x 24 top..... 18 inches high



No. 2511 Flat Top Display Stand

A flat top display stand useful for showing small articles and made with tops square or oblong shape. The illustration shows a 12-inch stand with 5 x 5-inch square top. 4 x 8-inch top can be had if desired and specified.

Made in three sizes—12, 18 and 24 inches.

12-inch standard.....	5-inch base
18-inch standard.....	5-inch base
24-inch standard	6-inch base



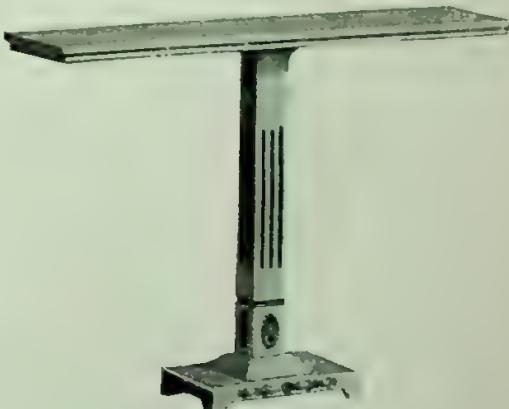
No. 2518 Tabourette

To harmonize in the Adam Design with 18-inch and 30-inch tables. The table is 6 inches high and has a 12 x 20-inch top.



No. 2512 Narrow Top Display Stand

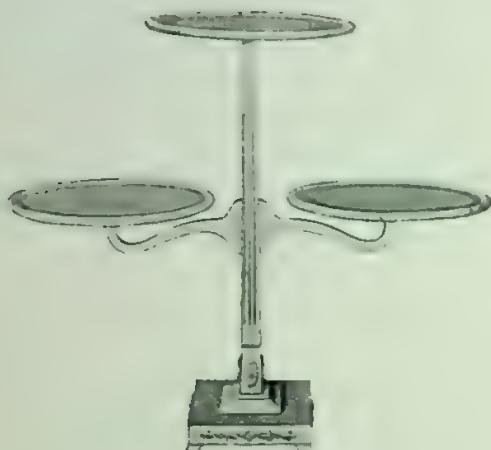
A very special type of display pedestal, with narrow top and base. Equipped with a 6 x 12-inch top, is 12 inches high and on a 4 x 6-inch Adam base.

No. 2581 Card Holder
11 x 28 card size. Tilted angle for proper reading.

No. 2509 Narrow Top Display Stand

A very special type of display pedestal, with narrow top and base. Has a 6 x 18-inch top and is 18 inches high on 5 x 9-inch Adam base.

Useful and Attractive Displayers

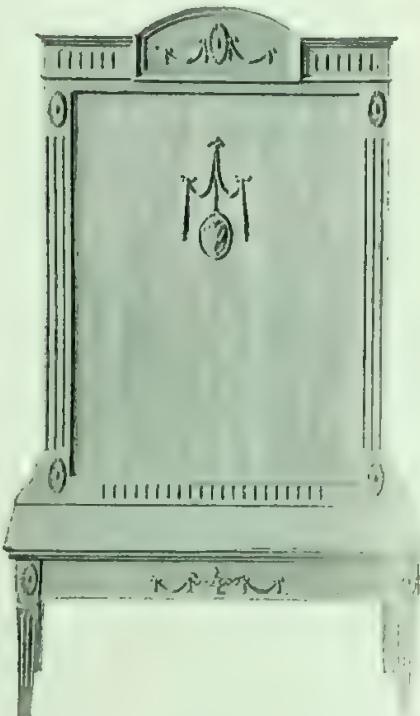


No. 2513 Three-Top Displayer

A useful fixture for the Haberdashery window trim. With it many pleasing group displays can be arranged, as it is especially useful for the display of small articles, presenting them for instant customer attention.

Each oval measures 8 x 12 inches and is made with a raised rim, thus allowing smaller articles to be arranged for display without danger of their slipping or falling from place. The complete spread of the plates is 28 inches over all and the fixture as shown stands 24 inches high. The fixture is placed upon a 7-inch weighted base.

in
ADAM
PERIOD
Design



No. 2516 Tabourette
With Background Attached

Handy for unit trims or dignified and interesting presentations of exceptional merchandise. The table is 16 x 28 inches, 12 inches high from floor. Center panel securely held in position, being 24 x 36 inches. Allow 2 inches wide for frame, with 20-inch removable panel.

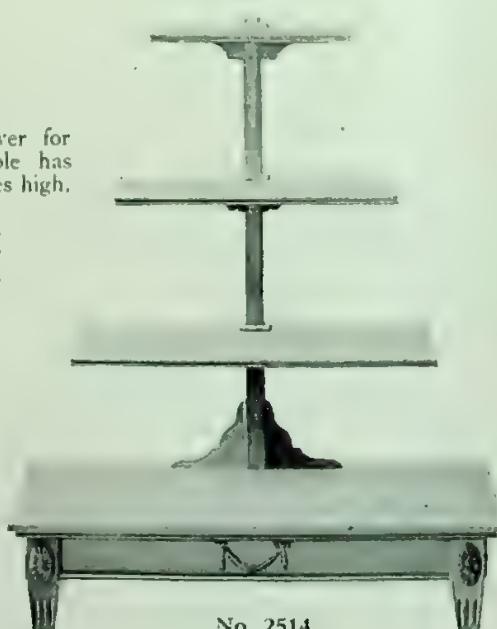


No. 2573 Box Holder Top Stands

A stand with top useful for displaying merchandise from boxes, when desired. Has a 3-way adjustable coupling. Standard 18 inches, 24 inches and 36 inches high with 4 x 8-inch top.

No. 2514 Shelf Stand

Designed to be a useful display for small specialties. The low table has a 12 x 24-inch top and is 6 inches high. The standard is perfectly equipped with three adjustable shelves, making fixture 30½ inches high over all. Top shelf, 5 x 10 inches. Middle shelf, 7 x 14 inches. Bottom shelf, 9 x 18 inches.



No. 2514

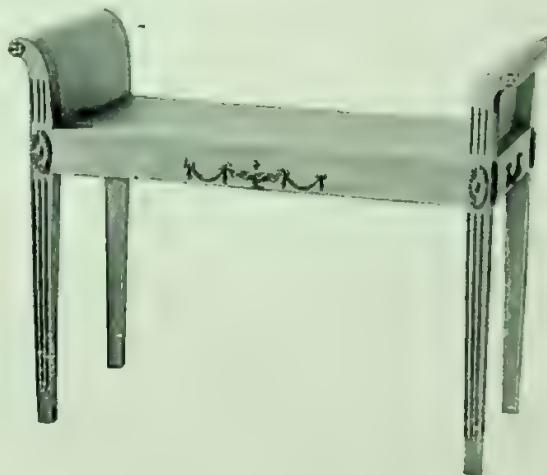
Flat Tops *form* Display Surfaces

Upon Which Merchandise
can be Attractively Displayed



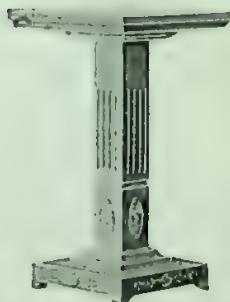
No. 2505 Tabourette

This Adam design tabourette shows the design of the Adam Period to its best advantage. It is made 18 inches high, is 16 x 28 inches long on top.



No. 2515 Bench

A well made and accurately designed bench. It stands 25 inches high over all. Measures 19 inches from top of seat to floor. The seat itself is 16 inches wide, 28 inches long, with arms 6 inches high above seat.



No. 2510 Pedestal

This Pedestal made very substantially, with tops and standards in proportion. The pedestal is made in heights of 12, 18 and 24 inches with the 8-inch base and a 10 x 10-inch top; also in heights of 30 and 36 inches with a 12 x 12-inch top, 10-inch base. The size of the standard supporting this pedestal is 2½ inches square.



No. 2525 Tabourette

Made strictly in the Adam design. 30 inches high, 14 x 14 inches on top.



No. 2580 Pedestal

A light weight Pedestal made in four heights—8, 12, 18 and 24 inches.
8 inches high, 4-inch base, 5 x 5-inch top
12 inches high, 5-inch base, 6 x 6-inch top
18 inches high, 5-inch base, 6 x 6-inch top
24 inches high, 6-inch base, 7 x 7-inch top
The standard supporting this pedestal is 1¾ inches square.

Adam Period Design for Effective Window Displays

DIVIDERS

Segregate
Different Classes
of Merchandise
in the Window,
But Keep
Uniform Display



No. 2540

SCREENS

Make
Backgrounds
for Attractive
Merchandise
Display

Adam
No. 2574

No. 2540 Screen or Background
Is made 66 inches high over all with center 24 inches wide, wings 16 x 56 inches, and made to swing on the center frame by invisible hinges. Removable center panel.

No. 2530 Window Divider
We make this window divider in two ways having the same design but with single or double panels. It is 42 inches high over all, and 36 inches wide when made with a single panel $1\frac{1}{2}$ inches thick. Also made with a double panel 3 inches thick.

No. 2574 Window Divider
A Cutout back divider 28 inches by 32 inches high.



No. 2530

Miniature Fixtures in Adam Period Design are Real Business Builders

MINIATURE fixtures are dedicated to "His Majesty, the Baby." Tiny in size, they are exact miniature reproductions of their older brothers and sisters in our Period Designs. Finished in colors which further carry out the "juvenile idea," delicate shades of gray, pink and blue ivory and various dainty combinations.

ADAM DESIGN

Miniature sets of fixtures adapted from the classic Adam and Louis XVI designs. Each fixture built with care and skill, can be finished to match any color scheme or design as desired. For counter or unit display in the big window to help push the sale for juvenile departments.

No. 2557 Miniature Tee Stand, 18 inches high, 6-inch cross bar.

No. 2552 Miniature Table, 5 inches high, 8 x 12-inch top.

No. 2553 Miniature Plateau, 5 inches high, 5 x 9-inch top.

No. 2554 Miniature Pedestal, 6½ inches high, 4 x 8-inch top.

No. 2555 Pedestal, 6 or 8 inches high, 3½-inch square top.

No. 2561 Shoe Tree for four shoes.

No. 2562 Three-Top Table, 12 inches high over all.

No. 2559 Shoe Stand, 8 inches high, single top.

No. 2560 Shoe Stand, 8 inches high, double top.

No. 2551 Miniature Screen, 23 inches high, 30 inches wide over all.

No. 2558 Miniature Jewelry Stand, 8-inch standard, enamel col-larette top.

WITHIN the brief twelve years' reign of "Good Queen Anne," home furniture in England multiplied with astonishing rapidity.

"Small talk" and the social arts dominated English life of this day to a degree never afterwards equalled. "Coffee houses" sprang up at every hand—and filled with gallants who met to gossip over the latest scandal and fashions. Stimulated, perhaps, by the often brilliant and witty talk of the "coffee house" circles, writing sprang into favor as a social art, and of course writing desks and "escritoires" came suddenly to be necessary furnishings of every fashionable home. As English trade expanded with China, tea drinking, too, became the vogue of the moment and the excuse for the picturesque afternoon gatherings of the ladies and the dandies of the day. This newly fashionable custom gave occasion for the introduction of a great variety of small tables, the like of which had never before been known. These new pieces of furniture, designed to meet the new needs of social life, were termed "tea tables"—and as such have continued to the present.

The Oriental trade also made itself felt in another fashion of the day—in the fad of collecting Chinese porcelains and pottery, which swept the country, including among its devotees even the most sedate statesmen and the greatest generals of the times. Quite naturally these collections of dragon-decorated teapots and such, required receptacles that would house them safely and at the same time display their weird beauties—and the china cabinet, introduced by this obvious need of fashion, took an established place among the many new furnishings.

In like manner other fashions and changing customs of this period added steadily, piece by piece, to the necessary furnishings of the fashionable home. Each of these new articles of comfort or convenience increased measurably the importance of the part played by furniture, and its design, in the life of the people, not alone of Queen Anne's time, but for all times after as well.

Thus, it was no longer considered fashionable for gentle folk to gather for their meals at the bare, oaken refectory tables of the early English days—table linen and tableware became an essential of household equipment; and chests of drawers, the "high boys" and "low boys" of period designs, came into style for linen and tableware receptacles.



Queen Anne Period Design Fixtures

In the reign of "Good Queen Anne" of England
1702-1714

The extravagant fashions in the dress of the day called for new furniture to meet the needs of ladies and beaux alike—there must be mirrors above tables before which both ladies and dandies could stand hours in completing their elaborate toilets; voluminous closets and "wardrobes" were required to house the gorgeous costumes imposed by the mode.

These fashions in the dress of the Queen Anne period were not unlike those of the reign of William and Mary, the preceding sovereigns. As furniture of all periods is bound to reflect closely the fashions of the times, it is not surprising to find in the design of the new furnishings of the Queen Anne period many points in common with that of William and Mary. However, English artisans and designers in the reign of Queen Anne steadily drew away from those William and Mary style points of marked Dutch derivation. The later Queen Anne period designs show distinct departures from the preceding period and are considered more truly English in all points of design.

The "cabriole" leg is the most conspicuous style point which unmistakably distinguishes Queen Anne design from that of the period immediately preceding. This bowed-out form of leg had been used for centuries by the Chinese, from whom it was borrowed by the French—and the English designers of the time adapted probably as much from the French as from the specimen of Chinese furniture then being imported by Oriental traders. It is a distinct characteristic, not only of Queen Anne chairs, but of all Queen Anne furniture legs.

Walnut was the principal wood used for Queen Anne furniture, though Mahogany was introduced into England about this time. The latter wood, however, was still regarded much in the light of a curiosity and did not achieve general recognition until later in the Eighteenth century, when its possibilities had been developed and demonstrated by such master designers as Chippendale, the Brothers Adam, Hepplewhite and Sheraton.

The display fixtures now offered by this company in the Queen Anne style, as illustrated in this book, are representative of the spirit of the designs of these early times, and in form and detail are historically true to the Queen Anne Style.

A Queen Anne Groupe for Shoe Display

THE grouping of merchandise in the window is important, for by its control, displays which are attractive in appearance are possible. Shoes can be grouped together for style, design, use or color. With elevations of fixtures at different heights, a pleasing appearance is further given to the display, since merchandise is shown at different eye levels, thus introducing movement and life into an otherwise inanimate display. For this purpose, stands, tables, and pedestals, etc., are all proportional to proper heights in order that an attractive grouping of merchandise may always be possible. Shoe

stands with interchangeable tops have adjustable three-way couplings, which make it further possible to turn the shoe on display so that it can be viewed from any angle.



No. 1801 Shoe Rest

Has 3½-inch base and cross top.

No. 1804 Hosiery Stand

The top of this stand is very cleverly designed, having the Queen Anne design worked into the tee stand. Made in three heights—12 and 18-inch standards have 5-inch base, and 24-inch has a 6-inch base.



No. 1892 Double Top Shoe Stand

This shoe stand is designed to display a pair of shoes, and is made in three heights, 12, 18 and 24 inches. The 12 and 18-inch heights have 5-inch bases and 24-inch height has a 6-inch base.

Graceful Queen Anne Tables and Flat Top Displayers



No. 1805 Tabourette

In this tabourette the graceful cabriole leg and table top of the Queen Anne are strongly featured; 18 inches high over all and the top is 16 x 28 inches.



No. 1880 Pedestal

This style of pedestal has been designed in just the right proportions to bring out the beautiful characteristics of the Queen Anne period, which is furnished in three heights—12, 18 and 24 inches. 12-inch height has a 7-inch base and 8-inch top. 18 and 24-inch heights have an 8-inch base and 9-inch top.



No. 1825 Tabourette

Among the many points of the Queen Anne design, the cabriole leg and the graceful table tops were very strong features, and this tabourette shows them to the best advantage. It is 30 inches high over all and the top is 18 x 18 inches.



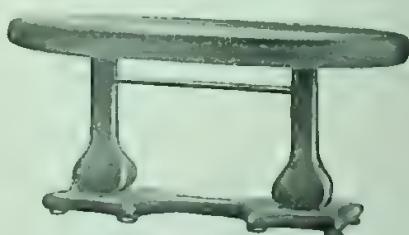
No. 1816 Three-Top Table

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.



No. 1897 Card Holder

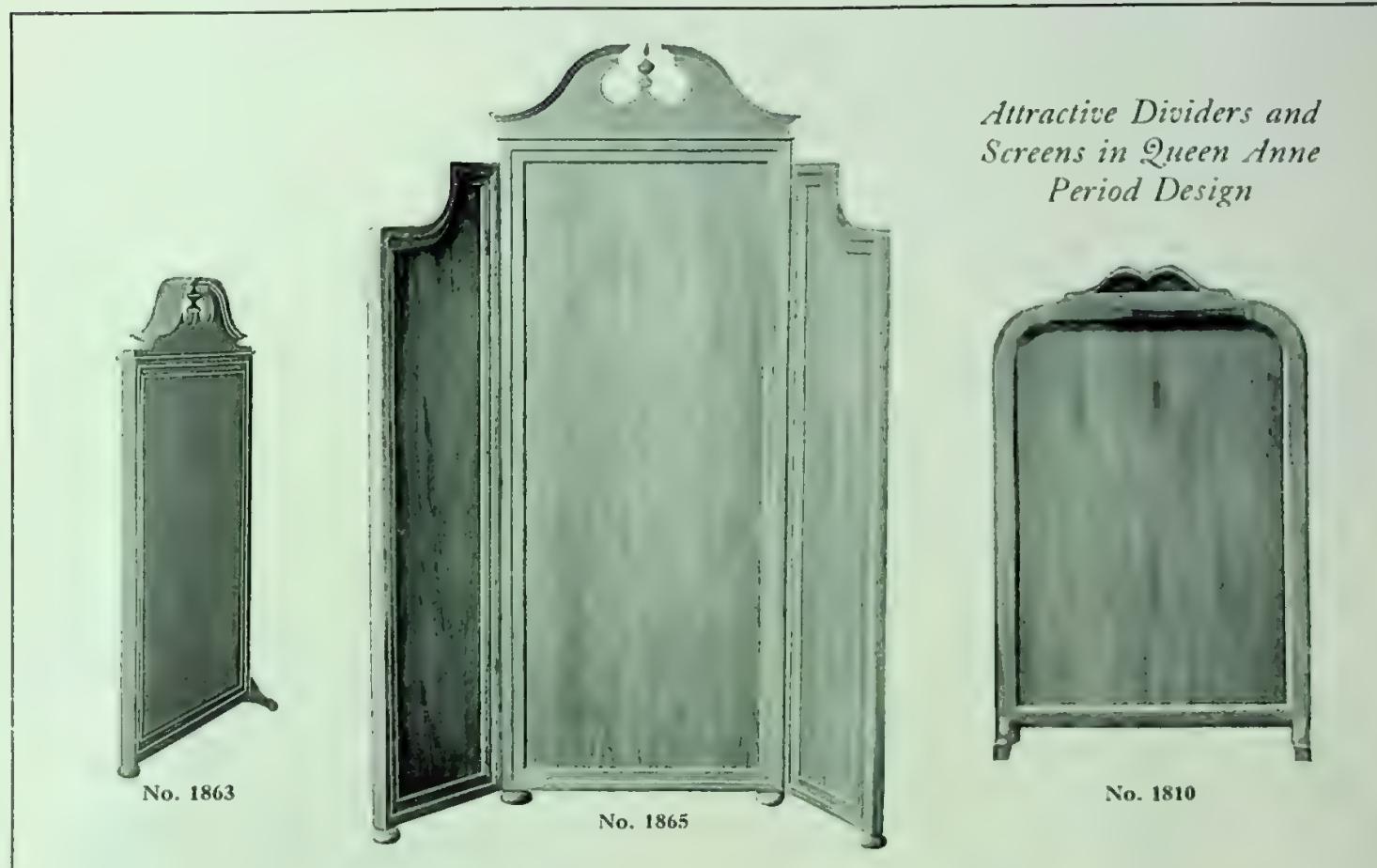
The frame will hold an oval card 7 x 11 inches, and is mounted on a 5-inch base. 19 inches over all.



No. 1812 Queen Anne Plateau

Note bar underneath to assist with arrangement of plush draping when required. Made as follows:

18 inches high, 12 x 24-inch oval top.
12 inches high, 12 x 24-inch oval top.
8 inches high, 10 x 18-inch oval top.



Attractive Dividers and Screens in Queen Anne Period Design

Queen Anne Period Design for Display Fixtures



No. 1807
Display Chair

No. 1810 Queen Anne Divider

A handy and useful divider and small sized unit background screen combined. Design in Queen Anne period. It measures 26 inches wide, 42 inches high. Solid panel, single thickness. Finished on both sides. A very neat divider for store windows.

No. 1865 Screen

This screen or background of the Queen Anne design is 5 feet 6 inches high over all. The center frame is 24 inches wide and the wings are 16 inches wide and 56 inches high; made to swing on center frame by individual hinges. Panels are removable if desired.

No. 1863 Divider.

This divider of the Queen Anne design is 50 inches high over all; the frame is 36 inches wide and 42 inches high.

No. 1807 Queen Anne Display Chair.

Excellent for draping purposes and in exact harmony with Queen Anne period. The chair is 6 feet high, and 18 inches high at seat.

Italian Renaissance Period Fixtures

The Tuscany Design

AT the time of Renaissance no sharp line was drawn between arts and craftsmen. The builder who built the house also provided for its furnishings, the sculptor began his career as a stone-mason or gold-smith, and famous artists have even painted furniture. Nevertheless there were specialists in intarsia-making and wood-carving of great renown, and more especially artist-painters of chests. But the influence of famous artists on the build and decoration of the furniture is beyond question. This is true especially of Giuliano da Maiano and Michelangelo. It was exactly this latter many-sided artist whose wish it was to be only a sculptor, who gave so much impulse to the art of furniture-making. He designed the book-shelves and chairs in Lorenzo da Medici's library, the austere profiles of many chests calling up reminiscences of strong metal coffers may be traced to his influence and probably the fantastic masks which played so great a role during the XVIth century, as also other figural motives, owe their origin to him. The Uffizi Gallery in Florence, the British Museum in London, and other art collections contain numerous designs for furniture by his contemporaries and successors, famous artists having more especially made designs for chests with figural reliefs.

The enormous importance of such close connection between artists and craftsmen and their joint work is above all question. The artist intimate with the work of the craftsman understood and appreciated the value of good work and designed objects corresponding to the material out of which they were to be formed, while the craftsman received new impulse from the artist which led him to perform his utmost. In this way expression was immediately given to the new ideas, there was no going back from them; and the culture of the home during the Renaissance acquired that harmony corresponding to the intrinsic grandeur of this great age.

The way in which a people lives has at all times influenced decisively the decoration of the home. The manner of living among the burghers in Italy is much more simple than that of people of the same social standing in the north; the palaces of the patricians are furnished more with a view to ceremony than comfort.

This is the case now as it was in the XVth and XVIth centuries. Of a like importance for the deco-

ration of the interiors was the feeling for style among the Italians of the Renaissance. They avoided everything pertaining to the vague in forms and mere outlines in architecture, sculpture, and painting; and in the same way as in the treatment of bronze and marble, they always sought to characterize definite gestures and reflex movements and to arrange the groups of figures in their frescoes so that the whole representation could be grasped at once, and in the arrangement of the interiors they felt that each object must stand out clear and precise and that the whole effect should be one of architectural severity.

This we gather from pictures of interiors, also from single pieces of furniture handed down to us. Entire suites of furniture of this period have not been preserved. In this respect the predilection for stone or related materials is a characteristic. It was used for fillings, the walls were seldom covered entirely with wood panelling like they were on the bordering districts of Italy and the other side of the Alps and what is more important, much of the wood-work and furniture are free imitations of the forms used in stone architecture.

As a rule the floors (*pavimento*) of the ceremonial apartments were paved with chequered flags, often separated by narrow longitudinal and lateral stripes. Far less restful in effect were the bright colored cube mosaics which, influenced by the work of the middle ages, were frequently favored in Rome even in the XVth century. In the house of the burghers burnt brick floors were everywhere prevalent. Generally these were in natural colors, rough, sometimes ribbed, square or of lozenge shape. Where a rich effect was desired, they were glazed over yellow, green, white and red and arranged in checkers like the marble flagged floors. Finally in the second half of the XVth century tiles painted in geometrical or heraldic patterns came into vogue. These were often so arranged as to resemble oriental woven stuffs. Some of a charming Renaissance design (*grotesque*) made in Siena, now scattered in various collections, originally formed parts of the richly patterned floor of the Palazzo Piccolomini. Such tiles were made in the workshops in Monteupo and in those of Della Robbia in Florence. From the latter came the tiles for the papal rooms (*Stanze*) and the Loggie of the Vatican. It was sought to establish harmony in coloring, though not in design, with the other decorative work of the room.

Make the Setting for SHOES Attractive

BECAUSE, in your windows, the actual merchandise is visible to the eye, and the impression it makes is far greater than any impression that can be made through newspapers or circular matter, since the merchandise can be actually seen.

Your windows are your best salesmen for the following reasons:

First of all they work seven days per week, twenty-four hours a day and show more merchandise at all times than two or three of your salesmen can at any one given time. Your windows are the first salesmen that greet the prospective customer and they are the medium through which you bring 75 per cent of your customers into your store. Windows have 100 per cent circulation because people in your community all pass by your store, and the position of them is closest to the point where the sale is made. So it pays to have their appearance attractive



and inviting. Group your shoes on display in units, so that your customers can secure an idea of what you have to offer and gather many favorable impressions of the style and quality of footwear he is interested in securing. Windows are always a constant reminder of the need of things, and often create a desire for securing new things when such an idea did not always happen to be foremost in the mind of those whom the window display attracts.

A shoe window that is carefully arranged is hard to pass by. Good fixtures complete your efforts for displaying merchandise in a manner that is practically irresistible. Change merchandise frequently in the windows to get good results. Again fixtures are found to be of value, for they assist in making it possible to secure good window setting in a shorter length of time than by any other means.



No. 5506

No. 5506 Tee Stands

Tee Stands for display purposes. Correctly proportioned standards for heights desired. The following heights available: 12" and 18" with 5" base, 24" with 6" base, 30 and 36" with 7" base, 40" with 8" base, 50" with 9" base, and 60" with 10" base.

No. 5517 Chair

Low Chair
40 inches high over all, 20½ inches across back, 28½ inches to arms, 18 inches to seat

High Chair
50 or 60 inches over all, height to seat or arm, same as low chair.

All tops on bases and standards are removable.



No. 5512 Double Top Shoe Stands

Italian Renaissance (Tuscan) Design
With shoe plates adjustable at any angle, having sway couplings made in heights of 12 18, 24 and 30 inches respectively.



No. 5517



No. 5514

No. 5514 Pedestals

Made in various heights with carefully proportioned standards for base and height.
8, 12, 18, 24 and 30 inches respectively.

7" base, 8" top, 12" high
8" base, 10" top, 18" high
10" base, 12" top, 24" high
10" base, 12" top, 30" high



No. 5514



No. 5518 Console Table

46 inches long, 16 inches wide,
36 inches high.



No. 5509 Flat Top Displayer
With 4 x 8-inch flat top. 12, 18 and 24 inches high respectively. All tops are removable and interchangeable. Shirt boards, rectangular shape, 8 x 16 inches. Box easel tops 5 x 8 inches. T Bar Tops, 12 and 18 inches wide.



No. 5519 Bench

A bench suitable for seating a wax figure or for drapery and other purposes.
48 inches long, 16 inches wide, 18 inches high to seat, 28½ inches high over arms.



No. 5527
Drapery Top Displayer

24" wide top on 24" standard with 6" base.

MAY 28 1925

Plateaus and Tables in Italian Renaissance

[Tuscany] Period Design



No. 5513 Low Table

A low platform table—large surface area for arrangement of unit grouping of merchandise for display work.

Small size, 12 x 20-inch top..... 8 inches high
Large size, 24 x 48-inch top..... 8 inches high



No. 5516 Plateaus

Made in correct heights and sizes. Useful in bringing about desired elevations, for display of merchandise in the window. Ample flat top surface for display of merchandise.

Sizes

10 x 18-inch top..	8 inches high
12 x 24-inch top..	12 inches high
12 x 24-inch top..	18 inches high

PLATEAUS and Low Tables assist in getting displayed merchandise into easier eye-position. The Tuscany design shown here is especially adaptable to this purpose and the beauty of the design will also help in attracting favorable attention to the display.

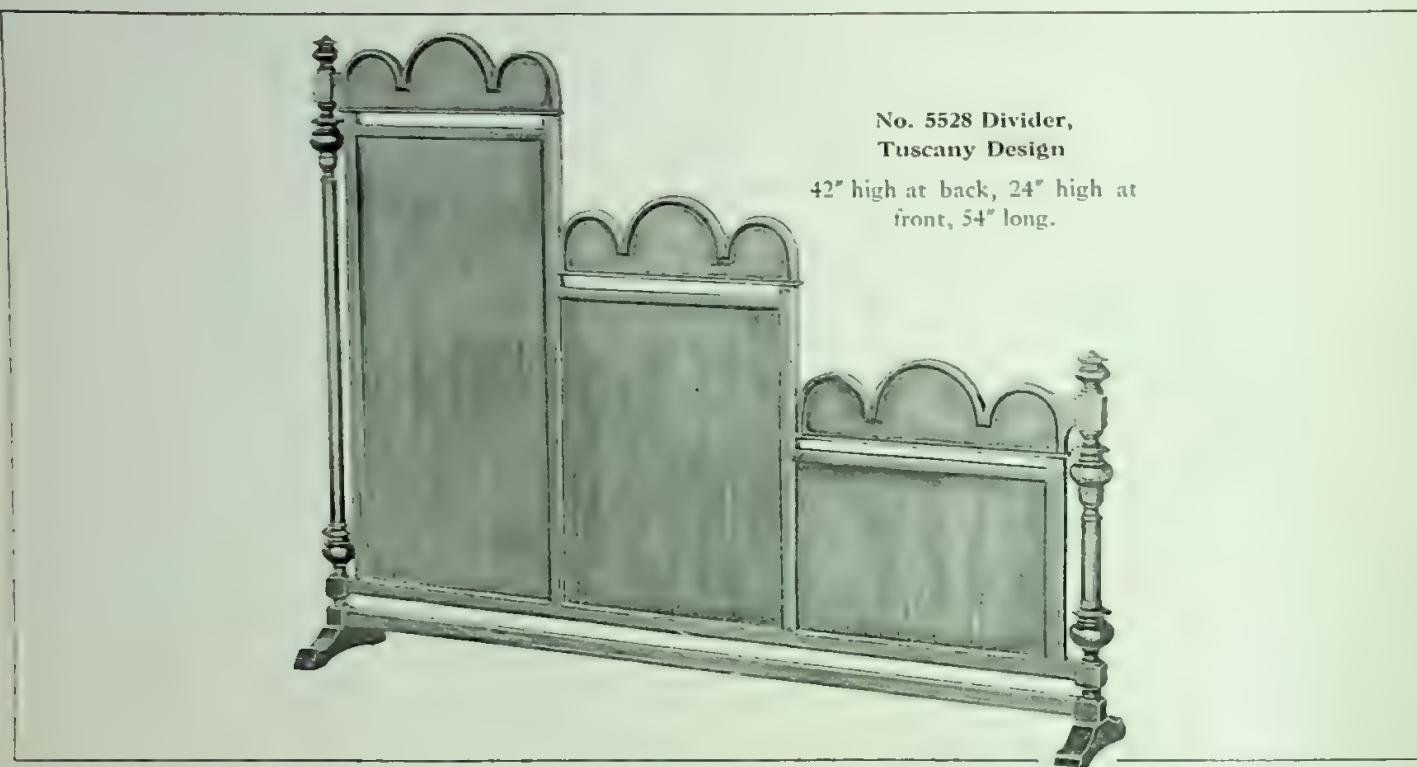


No. 5515 Tables

Correct in size and exact reproduction of Italian Renaissance (Tuscany Period.) Excellent for window use in bringing about window settings and arrangement.

Sizes:

16 x 28-inch top	18 inches high
14 x 14-inch top.....	30 inches high
16 x 28-inch top.....	24 inches high



No. 5528 Divider,
Tuscany Design

42" high at back, 24" high at
front, 54" long.

Window Dividers In Italian Renaissance [Tuscany Design]

THE glass line is important—behind it you arrange your display. Well planned window displays produce the greatest effects, if they are attractively arranged and neat in appearance. Attracting the attention of people in passing is not difficult if thought is given to arrangement of display. It is easy enough for people to pass by, but to stop them, by commanding their attention, is most certainly possible only when an attractive arrangement of merchandise presents itself to their view. The public will become interested in your windows, if you give the matter of displaying merchandise some thought.

The display window is one of the best producers of business any store can have.

It is not the only one, to be sure, but anyone can be pretty apt to rely on a store as doing an excellent volume of business that has an attractive window—that has alert management—general neat interior appearance

and careful attention to stock arrangement. For such a store reflects a courteous, genial and cordial, yet business-like atmosphere.

Having seen the merchandise you are showing in a pleasing manner, they have received a favorable impression towards it. Your display has created an interest in their minds and a desire to secure the merchandise they have seen.

Display equipment that is neat and pleasing in design makes for the best kind of display windows, for then you may be certain that your merchandise will receive preferred attention. With good display fixtures, units can be arranged and controlled to bring about the desired effect you wish your merchandise to make.

Good equipment, correctly designed and made to give service by using properly seasoned woods and finished with the best of materials, has a knack of presenting your merchandise in an appealing and forceful manner.



Italian Renaissance Tuscany Design
No. 5521 36" wide by 42" high.

Shoe Store Fixtures in Italian Renaissance Period Design

MAKE UNUSUALLY ATTRACTIVE WINDOWS

ITALIAN Renaissance is a design well adapted to be highly attractive in appearance with ornamental carvings and standards of unusual design. It has a distinctive appearance in itself that is especially pleasing for the arrangement and attractive appearance of merchandise.

Shoe stands, shown herewith, describe different styles of tops available, all equipped with three-way couplings on tapered standards, permitting the tilting of the top at different angles to show merchandise effectively. Double shoe tops with cross bar and single plates, show the shoe at any desired angle, since they can be turned in position so that each shoe can be shown from any view desired, and are, therefore, very useful since style, instep, material, heel, top, etc., all can be placed on view in a manner that is as complete as the hand of your most clever salesman.

Single tops for two shoes are also available in different shapes and styles, oval or rectangular, with shaped, bevel or carved edges. Shoe tops are all moveable and interchangeable on standards. For complete utility, shoe store fixtures are designed in every respect to be practical.

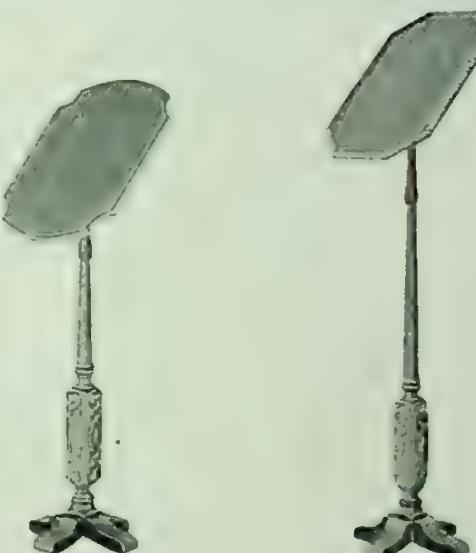


No. 5308 Double Top Shoe Stands

Made with adjustable three-way coupling tops, to permit placing shoe at any angle. The standards are furnished in heights of 12, 18, 24 or 30 inches.

12 and 18 inches high, 6-inch base.
24 and 30 inches high, 8-inch base.

Single Top Shoe Stands for Displaying Pairs of Shoes



No. 5330

With shaped top 7 x 11 inches.
The stands are made in heights of
12, 18 and 24 inches.
12 and 18 inches high, 6-inch base.
24 inches high, 8-inch base.

No. 5331



No. 5327

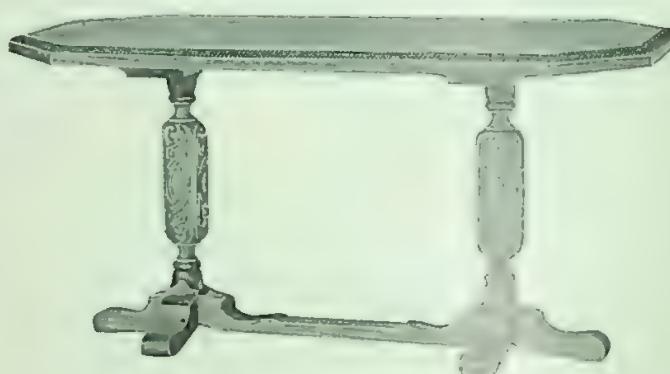
12 inches high, 6-inch base.
18 inches high, 6-inch base.
24 inches high, 8-inch base.

Tables and Stands for Attractive Window Appointment

in Italian Renaissance Period Design



No. 5339 Display Table
16 x 28-inch top 24 inches high.



No. 5309 Display Plateau
Correct adaptation of true Italian Renaissance Period design.
8 inches high.....10 x 18-inch top
12 inches high.....12 x 24-inch top
24 inches high.....12 x 24-inch top



No. 5306 Box Holder Top Stand

Has a 4 x 8-inch box holder top, with adjustable three-way coupling. The standard is 24 inches high.



No. 5320 Pedestal
12 inches high, 6-inch base, 7-inch top.
18 inches high, 8-inch base, 9-inch top.
24 inches high, 8-inch base, 10-inch top.
30 inches high, 10-inch base, 10-inch top.



Individual Tables

Tops, 8 x 11 inches

No. 5317.....	16 inches
No. 5318.....	26 inches
No. 5319.....	36 inches

Italian Renaissance Display Fixtures

MAKE ATTRACTIVE
WINDOWS



No. 5358 Italian Renaissance Design

Low foreground platform display, upon which unit grouping of merchandise can be tastefully arranged. The platform is 8" high; top, 24" x 48" or 36" x 48".



No. 5342

*A Chair
of Unusual
Appearance*



No. 5359

Italian Renaissance Divider—An exceptional neat design in Renaissance for divider (cut-out panel) if desired or specified, finished on both sides. The divider is 36" wide by 42" high.

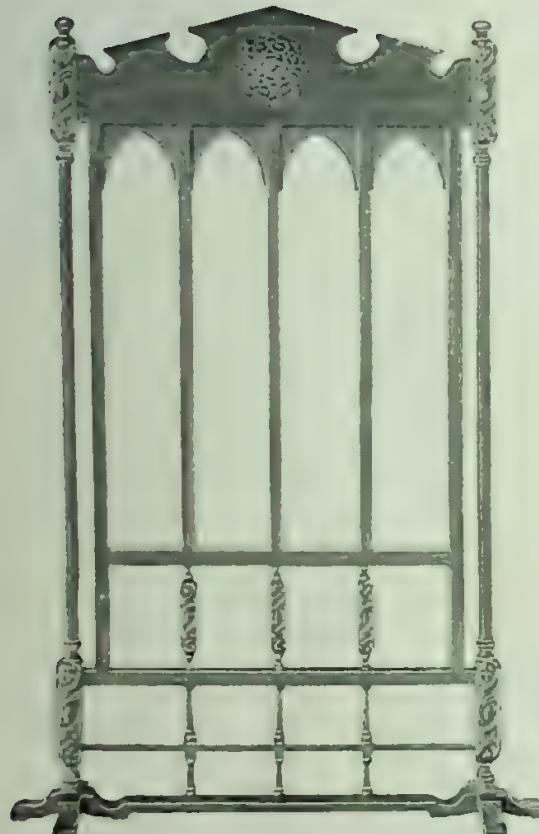
No. 5305 Tee Stand

Stand made in heights of 12, 18, 24 and 30 inches. 12 inches high, having 12-inch cross-bar top, 6-inch round base. 18 inches high, having 6-inch base, 12-inch top. 24 inches high, having 7-inch base, 12-inch top. 30 inches high, having 7-inch base, 18-inch top.



FOR drapery, or other display purposes, chairs often have many particular and important uses in completing the finish of a window setting or display. The Italian Renaissance Chair shown here, No. 5342 is 55 inches high over-all, with 18-inch legs, seat measures 18 inches square and is 18 inches high from floor. Carvings, ornamentations and cut-out back are typical of Italian Renaissance Period Design.

An Unusual and Pleasing Fixture



No. 5316 Screen

A screen of exceptional design, splendid for background purposes. It stands 30 inches wide, 54 inches high over all. Supported by feet 8 inches wide; feet made of 1½-inch stock. Correct Italian Renaissance period carving ornamenting screen.



No. 5334

A low table display. Italian Renaissance Period design. 12 x 20-inch top, 6 inches high

Has Been Produced *by the Adaptation of Italian Renaissance for Fine Display Equipment*



No. 5335

Three-Top table in Italian Renaissance design, with three 8 x 11-inch tops, at heights of 16, 26 and 36 inches respectively.



No. 5304 Flat Top Displayer

A 12-inch high display stand with 4 x 8-inch flat top.



No. 5338 Italian Renaissance Card Holder

Size 7 x 11 inches.

Miniature Fixtures in Italian Renaissance

Serve Many Practical Display Purposes and
arrange Juvenile Merchandise
nicely in your windows



No. 5345



No. 5352



No. 5351

BABY Fixtures in your windows are good foundation builders for future business. The child's impressionable mind is intrigued by the display and thus the store, through its windows, remains in the child's memory and invites their patronage at an early age.

These fixtures are designed to carry out the "juvenile idea" for all stores. The above set of fixtures is a miniature set reproduced for display of "baby shoes."

Special designs for jewelry and display of small articles, in case or on counter can be readily arranged in accordance with your specifications.

No. 5345—Miniature Screen, 23" high, 30" wide.

No. 5346—Miniature Three-Top Table, 12" high—4 x 8" Tops.

No. 5347—Double Top Shoe Stand, 6" high.

No. 5348—Miniature T Stand, 6", 8", or 10" high.

No. 5350—Miniature Pedestals, 6½" high, 4 x 8" Top.

No. 5349—Shoe Tree, for display of four shoes.

No. 5351—Plateau; 5 x 9" top, 5" high.

No. 5352—Table; 8 x 12" top, 5" high.

No. 5344—Hosiery Stand, made with two cross bars 18" long. Bars can be 12" or 15" wide if required. Top adjustable by means of three-way coupling to any angle. An attractive displayer for showing hosiery effectively.



No. 5344



No. 5349



No. 5350



No. 5348



No. 5347



No. 5346

Italian Renaissance Period Design

on Octagon Base.

Fixtures for Shoe Store Displays

ITALIAN Renaissance Period Design in Display Fixtures has proven its value by producing unusually interesting display windows, creating attractive settings for merchandise on display.

The adaptation herewith is Italian Renaissance Period on octagon base, having carvings and edgings on built-up octagon shaped block-base. Bases that conform in style with Italian Renaissance, and are particularly marked by a correct adaptation of Italian Renaissance Style in richly carved or ornamented standards.

No. 5606—Display Pedestals 12" high, 7" Base, 9" Octagon Top—18" high, 8" Base, 10" Octagon Top—24" high, 9" Base, 12" Octagon Top.

No. 5610—Single Top Shoe Display for two shoes, in heights of 12", 18", 24" and 30", respectively.

No. 5612—Card Holder Frame; base 5" 7 x 11"; or 11 x 14 Card Frame with 6" base.

No. 5621—Hosiery Drape Stand on 18" or 24" high standard

No. 5624—Tee Stand in heights of 12", 18", 24", 30" and 36", respectively.

No. 5628—Plateau 8" high, 10 x 8" Top—12" high, 12 x 24", Top—18" high, 12 x 24" Top.

Wood, finished any color desired or specified. Ornamentation trimmed or plain as desired.

For the arrangement of pleasing displays, your interest and consideration are directed to this splendid and attractive Period Design.



No. 5610



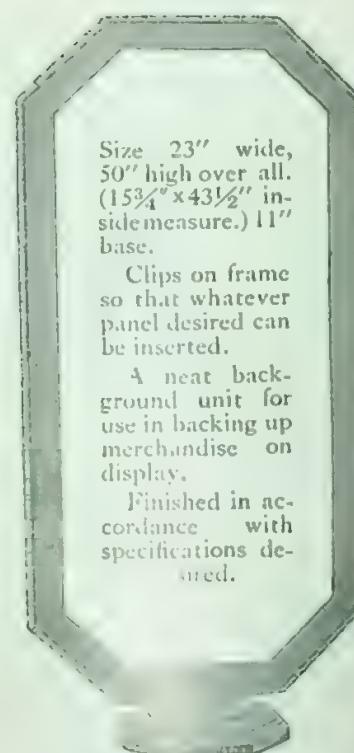
No. 5612



No. 5621



No. 5624



No. 5630



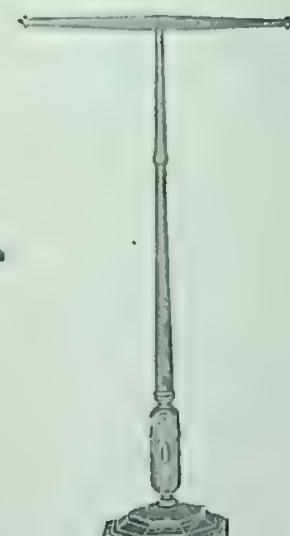
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No. 5606



No. 5628

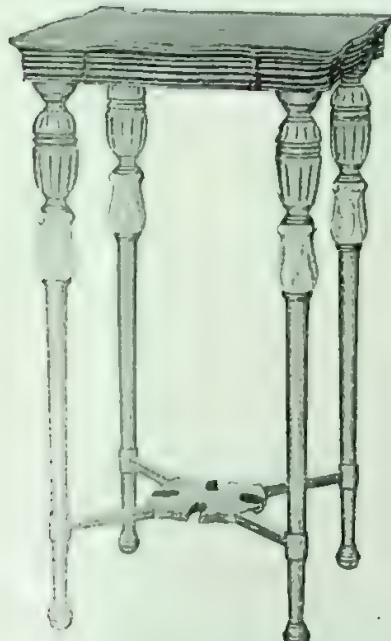


No. 5624

Another Adaptation of

ITALIAN RENAISSANCE PERIOD

5900 Line—(16th Century Florentine)



No. 5904

Table—16 x 16" Top, 30" high.

ITALIAN Renaissance Period Design in display fixtures is setting a vogue for style. This new period design is expressive of a different interpretation of Italian Design, having a plainer base and standard than previous Italian Period Designs—No. 5500 and 5300 line—but ornamented with flutings on base and ball of standard besides having an ornamental floral carving above the ball on all standards and table legs.

This design can be attractively finished because of its adaptability for trim. The carvings and flutings can be trimmed to carry out any color scheme desired, or left plain—thus finishing off a very beautiful and attractive fixture made of wood finished in accordance with your specifications.

Here is a new, neat and attractive design for making it further possible to produce a pleasing and attractive display.

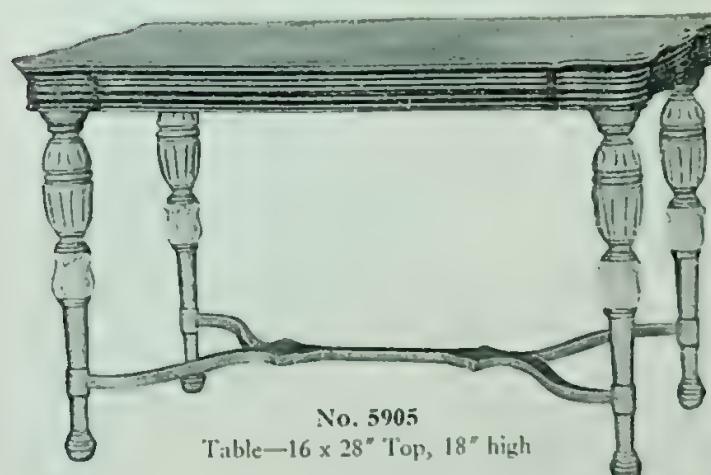


No. 5907

No. 5910

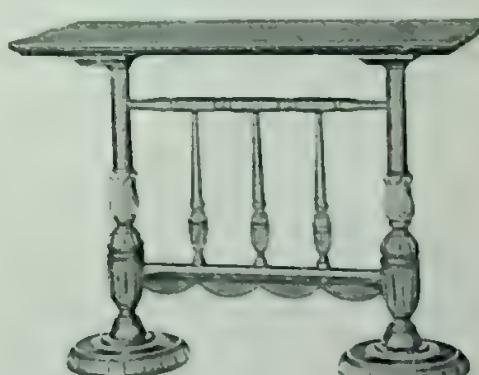
No. 5907—Double Top Shoe Stand, made in four heights, 12, 18, 24 and 30 inches. The 12 and 18-inch heights are mounted on a 5-inch base, the 24-inch has a 6-inch base and the 30-inch has a 7-inch base. This stand has two holders for shoes. The three-way coupling and round pegs allow adjustment at different angles.

No. 5910—Tee Stand, 12 and 18 inches with 5-inch base, 24 inches with 6-inch base, and 30 inches high with 7-inch base.



No. 5905

Table—16 x 28" Top, 18" high

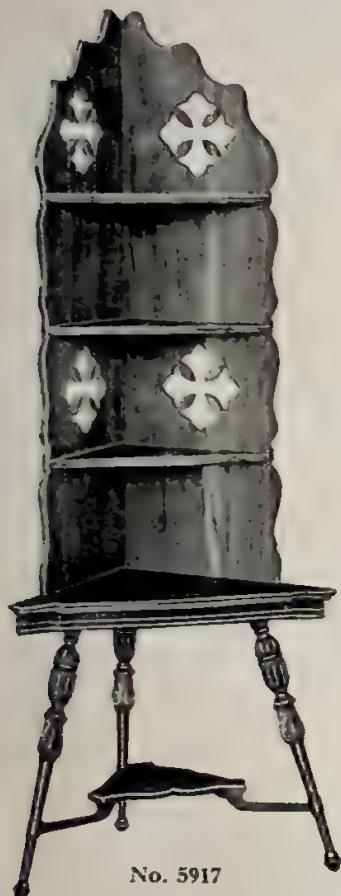


No. 5906

Plateau, 12 x 24" Top, 18" high

Italian Renaissance Period

〔 Florentine Design 〕



No. 5917

What-not Corner Displayers

*Adapted to Italian Renaissance
(Florentine) Design*

70" high over all, 28" wide; tri-
angular table top, 22" high from
floor.



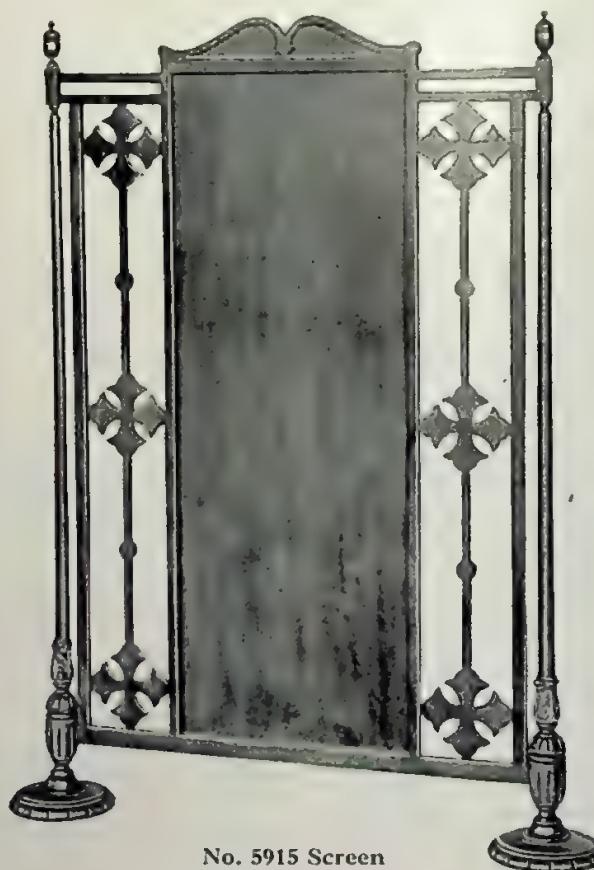
No. 5921 Display Bench

A convertible wax figure bench in Italian Renaissance Period Design. Arms and back removable to be used as a regular table for display work when not desired for seated figure. No. 5921 can be finished in accordance with specifications. Made regularly with 18 x 48" top—18" high to seat.



No. 5916

Italian Renaissance (Florentine) Design Divider.
36" wide x 48" high.



No. 5915 Screen

Italian Renaissance (Florentine) Design 42" wide by
66" high.

Display Fixtures for Shoe Stores

IN ELIZABETHAN PERIOD DESIGN



No. 5718



No. 5719



No. 5720

No. 5718—Shoe Stand (with single oval shoe plate for two shoes) 12, 18, 24 and 30".

No. 5719—Shoe Stand (double top) 12, 18, 24, 30".

No. 5720—Shoe Stand (shaped top for two shoes) 18, 24 and 30".

THE design is distinctive in character, completing a setting for shoes in a manner that is unusually good. The plain turning on the standard of the fixture is graceful in design; and with a round base balancing off the design for correct proportion, a fixture results that is pleasing to the eye and thus

*a great
assistance in
making
Shoe Displays
properly
attractive.*



No. 5715

Narrow Top Displayer, 18" high, with 6 x 18" top.



No. 5724

Tee Stand, 12" and 24" high.



No. 5725

Hosiery Stand, 24" high.

ELIZABETHAN PERIOD DESIGN

PRESENTS an interesting and attractive adaptation of fixtures for window display purposes, making a design unusual and distinctive in character—complete in every respect for the practical purpose of display and securing, further, a means of producing interesting window display.



No. 5723



No. 5714



No. 5712



No. 5730

No. 5714—Pedestal Displayer (12" high, 8" x 11" top.)

No. 5723—Flat Top Displayer (18" high, 4" x 8" top.)

No. 5712—Low table (12" x 24" Top, 8" or 12" high as desired or specified.)

No. 5730 Shelf Stand—Designed to be a useful displayer for small specialties. The low table has a 12 x 24" top, 6" to 8" high. The stand is equipped with three adjustable shelves making the fixture 30½" high over all. Top shelf, 5" x 10"; middle shelf, 7" x 14"; third shelf, 9" x 18".

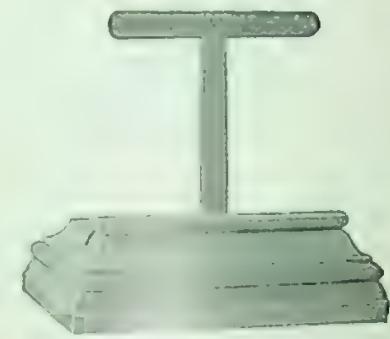
No. 5713—Display Pedestal made in three heights, 12", 18" and 24" respectively.

No. 5711—Display Table, 12" x 28" top, 18" high.

No. 5727—Flower Vase, made in two heights, 12" or 18", as required or specified.

No. 5627—Card Holders, made in three sizes as follows: 2" x 1⅓" x 1½" high; 4" x 2⅔" x 1½" high; 6" x 3" x 1⅓" high. (Size of bases only.)

(Wood finished in accordance with your specifications for color desired.)



No. 5627



No. 5713



No. 5727



No. 5711

Spanish Renaissance Period Design FOR SHOE DISPLAY

*Illustrating Many New and Attractive Designs
for Shoe Display*



No. 5833
Shoe Displayer for
Two Shoes

No. 5833—Shoe standard, 18
inches high, 5-inch base.



No. 5834
Hosiery Displayer

No. 5834—Hosiery stand, 24
inches high, 6-inch base.



No. 5832
Double Top Shoe
Stand

No. 5832—Double top shoe stand,
12 inches high, 5-inch base.



No. 5824 Tee Stand

No. 5831—Box Stand, 24 inches
high, 6 inch base.

No. 5824—Tee stands, 6 inch base,
24 inches high; 7 inch base, 30
inches high.

*Wood in any finish
desired or specified*



No. 5831 Box Holder

SPANISH RENAISSANCE PERIOD

A New and Correct Period Design



No. 5821
Plateau

Showing here a few pieces that will finish the appointment of the window in a neat and attractive manner.

No. 5820—Pedestals, 12, 18 and 24 inches

No. 5829—Flat top displayers, 12 inches high, 5 inch base, 4 x 8 inch top.

No. 5822—Table, size 17 x 29 inch top, 24 inches high.

No. 5823—Special Plateau, size 16 x 18 inch top, 18 inches high.

No. 5821—Plateau, 10 x 18 inch top, 8 inches high. Plateau, 12 x 24 inch top, 12 inches high. Plateau, 12 x 24 inch top, 18 inches high.



No. 5820
Pedestal



No. 5823—Table



No. 5822—Table



No. 5829
Flat Top Displayer



No. 5853

Three top display table, 8 x 11 tops, 16, 26 and 36 inches high respectively.

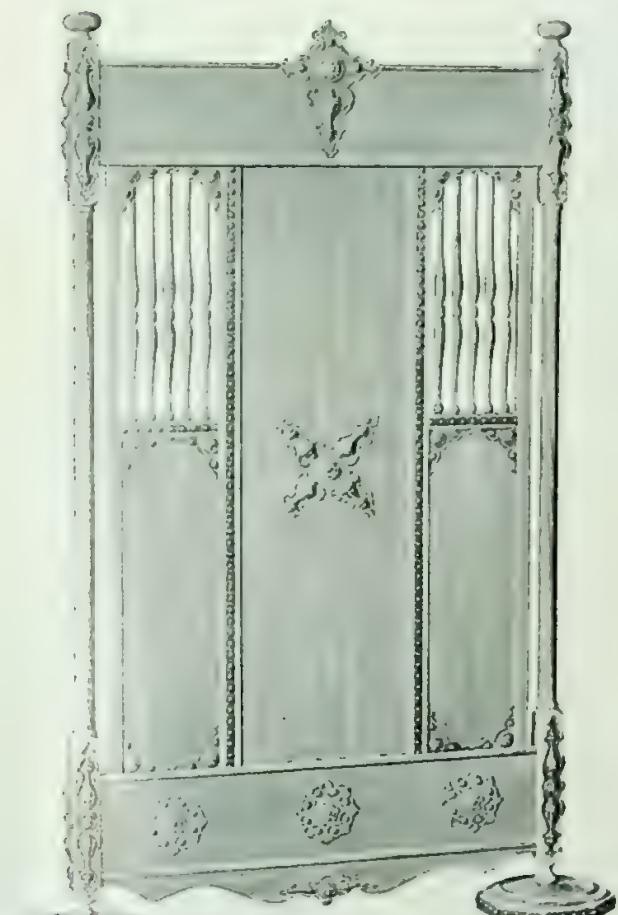
THE thought behind the adaptation of any Period Design, especially as it is used for the purpose of display fixtures, is of great advertising value. For a correct design has character and the thought of ages back of it, and is the work of master designers who were influenced by the moods of the times in which they lived, giving to art a certain distinction, that always attracts favorable attention by people viewing it.

Correct Period Designs have the power to attract, and so, as they are correctly adapted for display fixtures, form most admirable settings from which your merchandise can be safely displayed, and insures that it will receive favorable if not preferred attention.

Spanish Renaissance Period Design

Background Screens and Window Dividers

*Wood finished in any color
desired and specified*



No. 5836—Screen, 30" x 54".

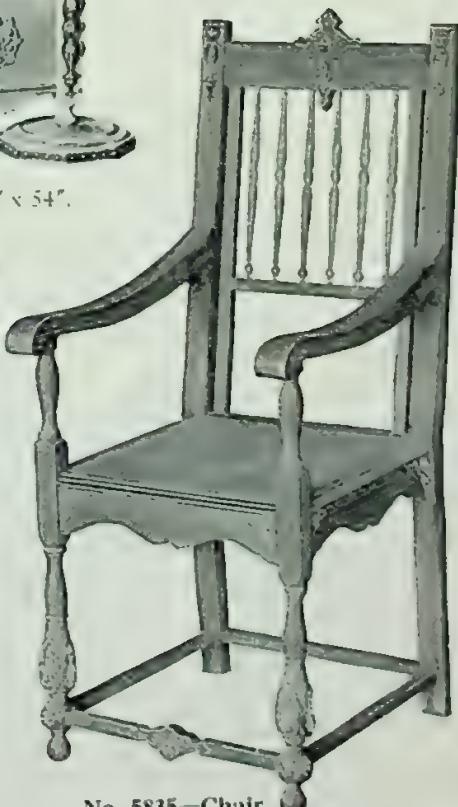


No. 5837—Screen, 32 x 62 inches.

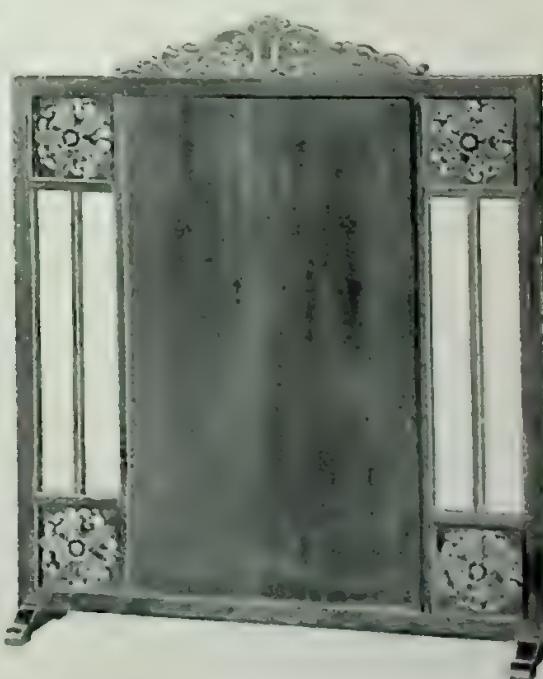


No. 5850

A neat console table in Spanish Renaissance Period Design. 24" high, 12 x 24" top. To conform in period to 5800 line Spanish Renaissance. No. 5850 table as shown above, finished in accordance with customer's specifications.



No. 5835—Chair
44 inches high over all; seat, 18 inches square, 27½ inches high over arm.



No. 5851—Spanish Renaissance Period Design Di-
vider. 24" wide, 36" high.

Miniature Fixtures in Renaissance Period Design



Group

No. 5840
ScreenNo. 5841
PlateauNo. 5843
PedestalNo. 5839
Three-Top Table

Miniature Fixtures adapted from Spanish Renaissance Period Design are pleasingly delightful and exceptional for use in the formation of attractive display units for juvenile shoes, display of small articles, etc.

No. 5839—Three-Top Table, 4 x 8 inch shaped tops, 12 inches high.

No. 5840—Screen, 23 inches high by 30 inches wide.

No. 5841—Plateau, 8 x 12 inch top, 6 inches high.

No. 5842—Table, 8 x 12 inch top, 6 inches high.

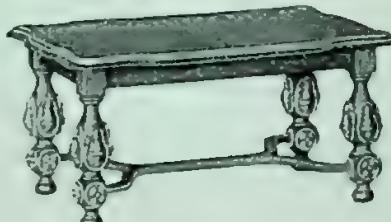
No. 5843—Pedestal, 4 x 8 inch top, 6½ inches high.

No. 5844—Shoe Tree, for display of four shoes.

No. 5845—Double Top Shoe Stand, 6 inches high.

No. 5846—Collarette Form.

(Made in any color of finish specified.)

No. 5844
Shoe TreeNo. 5845
Double Top
Shoe StandNo. 5846
Collarette FormNo. 5842
Table

THOMAS CHIPPENDALE, the vigorous Early English carver and cabinetmaker, was the first designer of furniture to leave so clear an imprint of his own remarkable genius on the furniture of his period that the style he created became known by his name.

The Golden Age of English furniture opened with the rise of Chippendale. English traditions of furniture design, long held in veneration, were overborne and swept aside by the irrepressible genius of this new designer. He was the daring, vigorous pioneer of decorative furniture distinguished for its graceful refinement and elegance. And it was Chippendale's success that opened the way for the later successes of those other dominating figures of the later part of this period, the Brothers Adam, Hepplewhite and Sheraton, each of whom left a style bearing his name. Of all the English designers, Chippendale was by far the greatest producer—the creator of a much wider variety of style and treatment. He borrowed and adapted without limit from the Chinese, early Gothic and contemporaneous French styles. Yet such was the vigor of this old master's handling that every Chippendale design bears the unmistakable impress of his own bold individuality.

True Chippendale furniture is characterized by exceptional beauty of proportion, the lavish use of fine carving and its solidity—a solidity which, however, rarely hints of heaviness.

The variations of the cabriole leg as developed by Chippendale, were unquestionably one of the old master's greatest contributions to the grace and beauty of English furniture. This form had its origin with Chinese designers many centuries before this period. Examples of its use were brought to Europe first by Dutch traders. But it was left to Chippendale to so mold this form of leg into its infinite variety of proportions, all of exceptional grace, and with rare skill to enrich its plain surfaces with carvings of the French Rococo detail.

The ball and claw foot, too, which enjoyed an increasing popularity through two centuries down even to earlier years of the Twentieth century, was another Chippendale adaptation from Chinese design. This was originally the Chinese conception of the sacred dragon's claw holding the Mystic Jewel.

Exquisitely delicate carving was another distinguished characteristic introduced by Chippendale. It is in this embellishment of his designs that the Early English designer exhibited greatest skill in appropriating and adapting from other styles whatever appealed to his fancy. His handling of Chinese

fret and lattice work resulted in a new Anglo-Chinese style. He appropriated Gothic tracery and recast it in the mold of his individuality. From the French Rococo of Louis XV, he borrowed lavishly and without stint. And upon occasion he mixed and molded these totally unlike styles into designs as harmonious as they are pleasing.

The secret of Chippendale's success in this lies in the little understood fact that the forms of his designs were generally his own. To this basis, then, he added his adaptation of other styles as decoration purely for enrichment.

Little painting and positively no inlay are ever found in the decorative motif of true Chippendale designs—inlay, and to only a little less extent, painting, appear to have been Chippendale's pet aversions.

The true distinguishing characteristics of the Chippendale decoration are the interworking of the capital "C" in various forms, the lavish use of fine carvings in Gothic tracery and French Rococo and of Chinese fretwork; the use of floral acanthus; the bird or animal claw, with modifications for the feet of his cabriole legs; and the occasional use of shields and plain shell ornamentation.

Chippendale appears to have sponsored the use of Spanish Mahogany in England. In the course of time this wood has, by natural processes, deepened in color and taken to itself a beautiful richness of tone. This tone is frequently described, in the trade, as "Chippendale" Mahogany, and is now closely imitated by artificial stains and finish.

The Chippendale designs in the display fixtures offered by Hugh Lyons & Co., are historically true both to the spirit of the design and in the detail of form and ornamentation.

For instance, in the tabourette is found the graceful cabriole leg, the intertwined "C's" carved with the acanthus leafage to form a shield for the enrichment of the "knee."

Note also the interworking of "C's" in the molding of the top of the leg as it joins the frame, and the modified ball and claw foot with acanthus leafage. The interworking of the Gothic tracery in the ornamentation of the plain surfaces at the sides of the top and the delicate carving of the edges of the top, present an accurate interpretation of the style characteristics of Chippendale design in what is now considered its best forms.

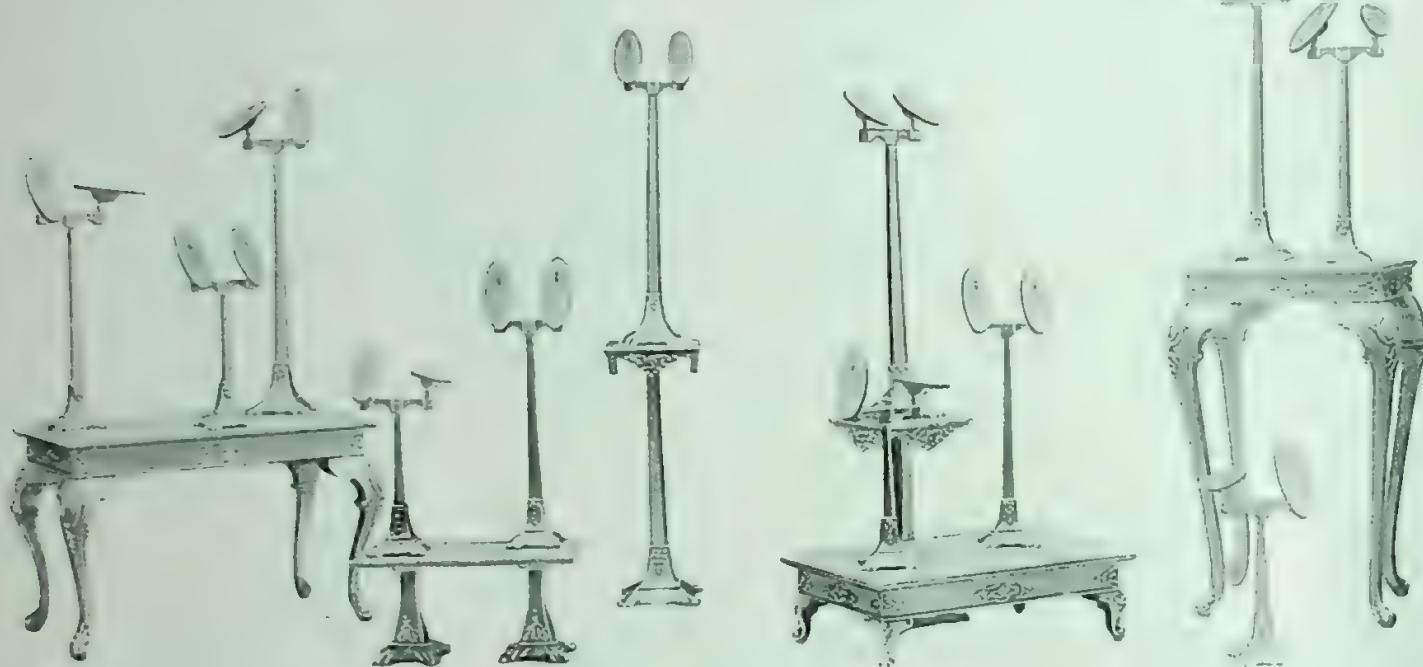
The window divider offers a very good example of the Chippendale use of the Chinese lattice work motif and the famed "broken pediment" top, so frequently found on Chippendale cabinets.



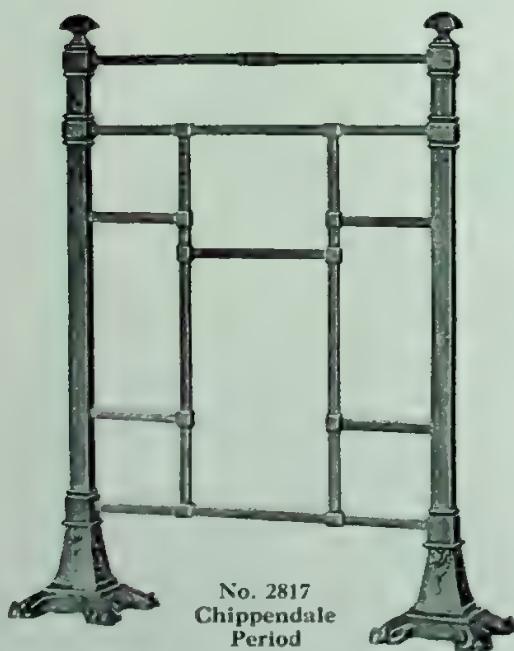
CHIPPENDALE Period Design Fixtures

A visitor to the Thomas
Chippendale furniture
rooms in England
1749-1799

Chippendale Period Design for Shoe Fixtures forms the Basis of Most Elegant Display

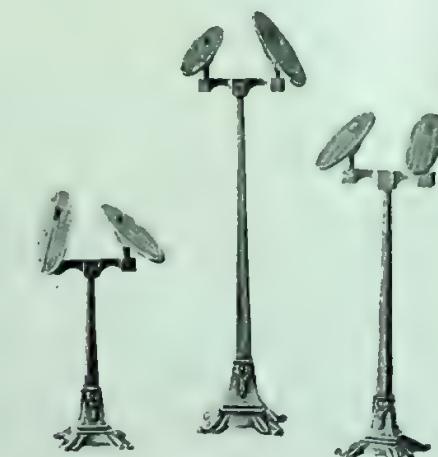


Effective Units, Easily Trimmed



20½ inches wide, 30 inches high

A lattice display for hosiery—from which hosiery can be attractively draped and arranged for display.



No. 2807 Double Top Shoe Stands,
Chippendale Design

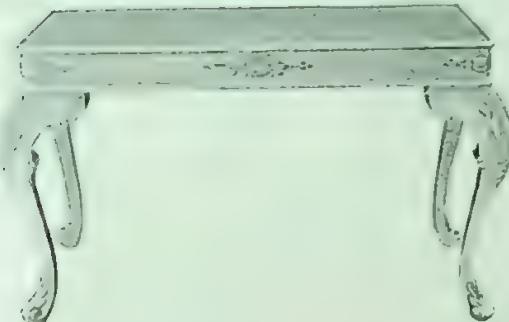
Tops adjustable for any display angle desired. 24 inches high, 6-inch base. 12 inches high, 5-inch base. 18 inches high, 5-inch base. Cross arms and shoe plates removable.



No. 1996 Shoe Rest
Single shoe rest, 3½-inch base.

Display Tables are Most Attractive in Chippendale Period Designs

They are exact reproductions in every detail of the famous Chippendale Designs and secure the finest style and appointment by their use in the Window



No. 2802 Window Table

A table in exact reproduction of Chippendale Period. Stands 18 inches high over all with a top 16 x 28 inches.



No. 2803 Window Table

In this tabourette we have the Chippendale conception of a table reduced to the proportion of a tabourette. It stands 30 inches high over all with a top 16 x 16 inches.



No. 2804



No. 2804



No. 2804

No. 2804 Display Pedestals

With ornamental carvings, conforming accurately with Chippendale design. Made in the following sizes:

12 inches high.....	9-inch top, 8-inch base
18 inches high.....	9-inch top, 8-inch base
24 inches high.....	9-inch top, 8-inch base
30 inches high.....	10-inch top, 9-inch base
36 inches high.....	10-inch top, 9-inch base



No. 2814 Plateau

12 inches high. 12 x 24¹/₂ inch top.



No. 2808 Plateau

8 inches high. 10 x 18 inch top.

Chippendale Tables Have Attractively Shaped Legs —That Give Tables a Splendid Appearance



No. 2810 Table
18 inches high, 12 x 24-inch top.



No. 1911 Three-Top Table
8 x 11-inch oblong tops. Tops 16, 26 and
36 inches high.



No. 1997 Window Table

A low table to go with our 18-inch and 30-inch high Chippendale tables. This table is 8 inches high, top 12 x 20 inches.

EXCELLENTLY suited for the complete display of merchandise in the window are fixtures in the Period Design of Chippendale. They are true to Chippendale Design, in all style characteristics. Note, for instance, the tabourettes, where are found the graceful cabriole legs, typical of Chippendale Design, with its intertwined "C's" carved with acanthus leafage to form a shield for the enrichment of the "knee" of the leg. One of the true characteristics typical in Chippendale Design is the presence of the capital letter "C" made up in various forms, an idea undoubtedly original with the designer himself, and presence of the "C" in the design always makes it distinguishable as a true Chippendale Design.

The neatness of the fixture as it is constructed makes it highly valuable and highly artistic for its principal use in your window, to sell goods, for the fixtures themselves form a favorable background for the impression you wish your merchandise to create.

Often in window display work fixtures are desired that



No. 2813 Bench
12 x 24 inches, 18 inches high, 8-
inch arms.

give to the window unusual and attractive style. The small bench illustrated above will form the starting point for many attractive unit groups, which are so effective in display work for gaining desired attention.

Rapid strides have been made in the development of character window displays, and actual test proves their tremendous influence in creating more sales.

The ideal window, when completed, will attract attention, arouse interest, create desire and cause action—in short, make a sale.

Eighty-seven per cent of people are eye-minded, as has been proven by actual facts. If the eye is distracted from the merchandise by conspicuous display fixtures,—the value of the display is lost.

To this end we have carefully designed and executed our product, so that

*It is beautiful to the eye,
Inconspicuous in its place,*

setting forth only the merchandise you are selling—and forming a favorable background for the impression you wish it to create.

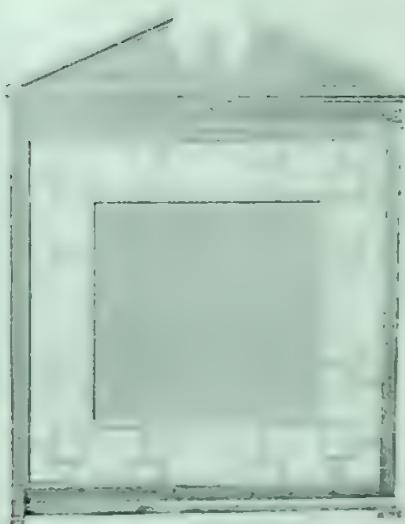
CHIPPENDALE PERIOD DESIGN

in DISPLAY FIXTURES



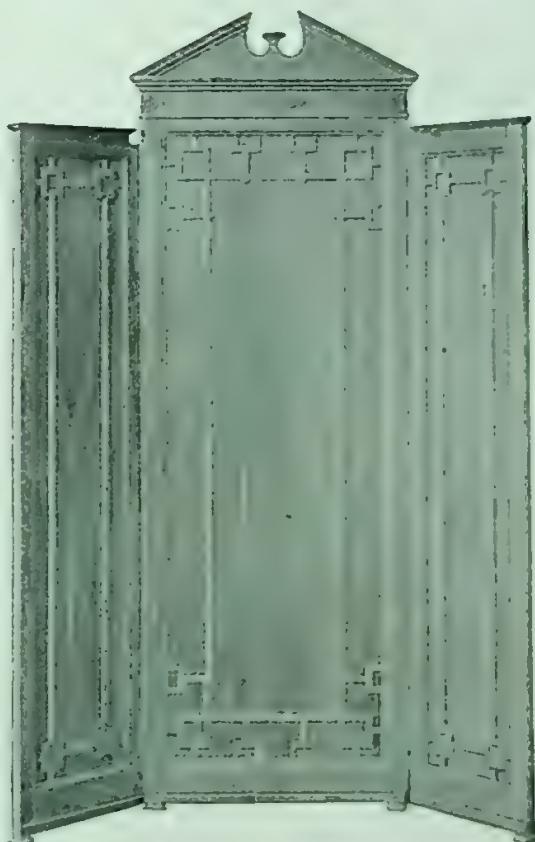
No. 1912 Card Holder

With 7 x 11-inch oval, swing-in frame, mounted on 5-inch base. Grooved back, to keep card in position.



No. 1963 Window Divider

In this divider we have the Chippendale conception of the Gothic top, French cornice, Chinese lattice panel. It is 49 inches high over all, frame 36 inches wide, 41 inches high.



No. 1965 Screen

This background or screen has the Chippendale Gothic top, French cornice, and Chinese lattice panel with solid backing. It is 72 inches high over all, center frame 24 inches wide. The wings are made to hinge on the center frame and are 16x62 inches over all.



No. 1967 Card Holder

The frame is made to take a 7 x 11-inch oval card, and is mounted on a 5-inch base.



No. 2812 Display Chair

24-inch back, 14 x 18-inch seat, 18 inches high up to seat.

THE work of Hepplewhite (his name was formerly spelled Heppelwhite), or to speak more precisely, of Messrs. Hepplewhite & Co., brings us face to face with one of the greatest and most remarkable changes which ever occurred in the development of British furniture.

The designers preceding Hepplewhite were restricted by requirements and specifications to build furniture sturdy and heavy—bordering on the verge of being cumbersome. With the exception of the Queen Anne Period Design, this style of extreme heaviness is quite apparent.

In those days the furnishing of the home seems to have been regarded as a most serious, if not solemn, undertaking, typifying the wealth and dignity of the household and anything approaching flippancy in design was rigidly excluded from it.

The importance of the actual consideration of interior decoration was gradually brought to the attention of designers themselves. For it was noted that at public and private gatherings great halls and carefully appointed rooms looked well—when inhabited with gay throngs in dainty and multi-colored, sometimes even gorgeous dresses of the period, but with the dresses taken away and the woodwork left absolutely dependent upon its own intrinsic merits, those schemes of designing or decoration were painfully wanting, except for the natural beauty of the wood itself. Therefore by force of contrast it was extremely necessary to adapt or create a "newness" of design that would fit more generally into the scheme of things for the day.

In the wake of that progress in the cultivation of the refinements of life which characterized the 18th century and more particularly the latter part of it, a change rapidly came over the furnishing and adornment of the interior of the homes of our forefathers. It was as if the spirit of merriment had taken place of the reign of magnificence, and the reign of brightness and dainty refinement had bid dull care begone.

HEPPLEWHITE Period Design Fixtures

Attractive because of the designer's conception of delicate grace and sturdy construction

Chippendale, Hepplewhite and Sheraton stand out prominently as the men who caught the correct spirit of the time and adapted their work accordingly to it.

Hepplewhite was really responsible for making the first changes in furniture design correctly, blending into his designs carefully studied refinement and delicacy as well as usefulness, resulting from the necessity of sturdy construction.

To accomplish these typical changes in design, graceful straight and tapered legs were used, with reed corners, ornamented occasionally with delicate low relief carvings.

Although Hepplewhite often desired to attain the novelty in design, he seldom, if ever, sacrificed it for good taste and while he favored the curvilinear strongly, he always kept his fancy well within legitimate bounds and very rarely indulged in what might be called or termed extravagance. In all his work he gives evidence of the possession, in a high degree, of a love of daintiness and refinement, combined with strict regard for constructional conditions.

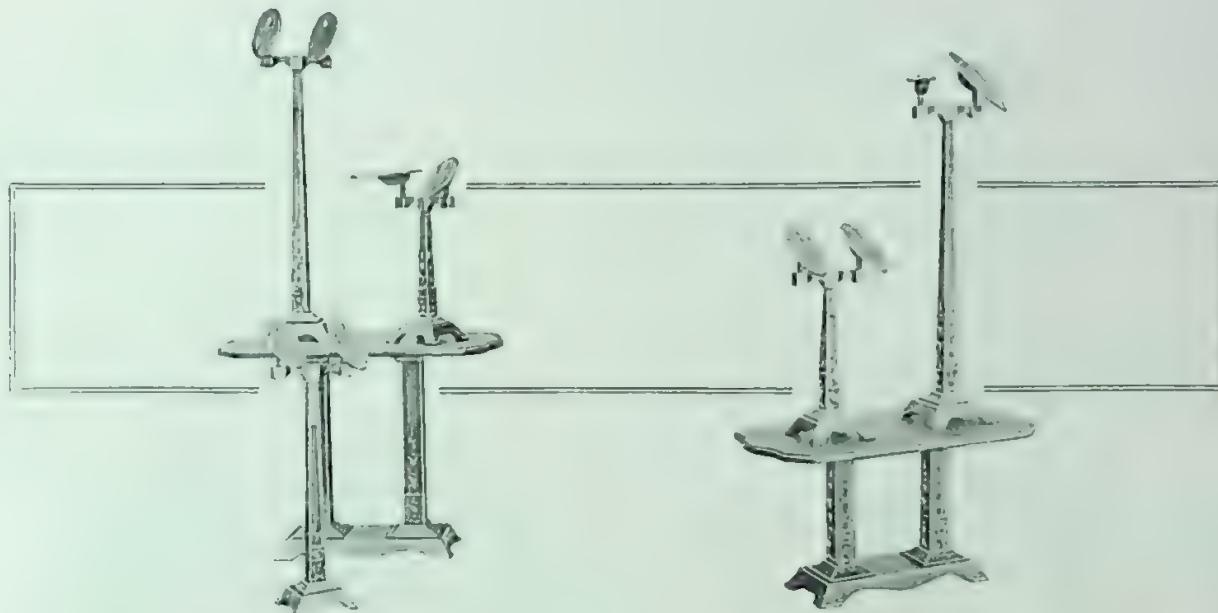
Hepplewhite chair backs, with shield backs, are typical examples and a marked style point, with which to distinguish the work of this brilliant designer. The curve of back is invariably unbroken, forming one graceful and sinuous sweep from one extremity to the other.

The wood used in constructing articles of Hepplewhite design was all Mahogany with but few exceptions, either carved, painted or inlaid.

The ornamentation of the work of Hepplewhite was quite in accordance with architectural motifs—using Prince of Wales feathers, lyre, ear of wheat, husk, flower, urn, etc.

More, it is interesting to note in connection with the design of a period how actual reasons for its creations are brought to bear by the standard of the times and how with painstaking and careful study designs are created that will bring about the effects desired.

Hepplewhite Period Design for Complete Shoe Display



GROUP FOR SHOE DISPLAY

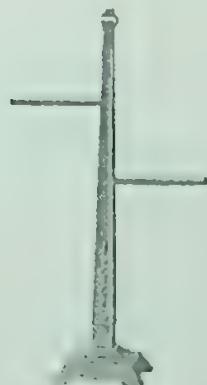
GROUP FOR SHOE DISPLAY

Hepplewhite Period Design *makes Attractive Settings for Shoe Display—Period Fixtures are Easily Grouped to Produce Uniform and Pleasing Effects of Merchandise on Display*



No. 5130 Novelty Shoe Displayer

Holding three pairs of shoes. 8-inch base, 40 inches high. Arms 7 inches from side of center standard.



No. 5135 Hosiery Displayer

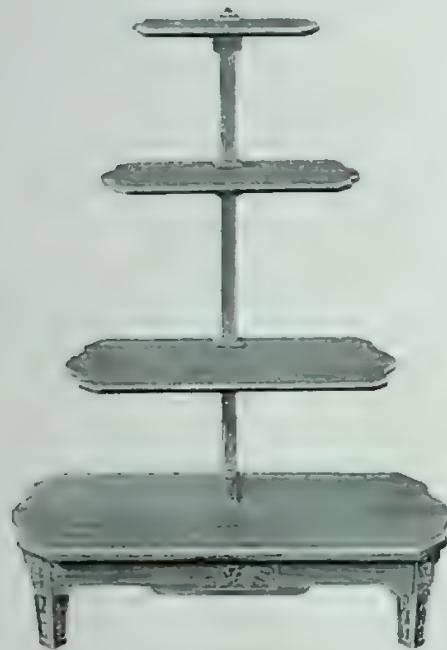
Has a 6-inch base, 24-inch high standard, two 6-inch side arms for hosiery.



No. 5125 Hepplewhite Double Top Shoe Stands

12, 18, 24 and 30 inches high.

Fixtures that Provide a Further Means of Getting More Merchandise on Display



No. 5136 Shelf Stand

Designed to be a useful displayer for small specialties. The low table has a 12 x 24-inch top and is 6 inches high. The standard is perfectly equipped with three adjustable shelves, making the fixture 30½ inches high over all. Top shelf, 5 x 10 inches. Middle shelf, 7 x 14 inches. Bottom shelf, 9 x 18 inches.



No. 5112 Three-Top Table

Has 8 x 11-inch shaped tops to conform with detail of correct Hepplewhite period. The tops are 16, 26 and 36 inches high, respectively. Spread at bottom at legs, 24 inches.



No. 5116 Flat Top Displayer

Has a 4 x 8-inch flat top on standard 12 inches high.



No. 5114 Display Plateau

Correct for Hepplewhite Period.
8 inches high . . . 10 x 18-inch top
12 inches high . . . 12 x 24-inch top
24 inches high.....12 x 24-inch top



No. 5117 Box Holder Top Display

Box holder top 4 x 8 inches, with three-way adjustable coupling—on 18-inch high Hepplewhite base and standard.

Shoe Store Fixtures *in* Gothic Period Design

GOOTHIC PERIOD DESIGN is graceful and neat in design. It has the right appearance and weight for producing exceedingly pleasing display when merchandise is shown in the window. All double top shoe stands have three-way couplings which make the shoe plates adjustable at any angle, so that all the good points about the shoe you are showing can be completely displayed for the inspection of the passerby.

Good fixtures are useful—they are designed to form the background of the favorable impression you wish your merchandise to make when displayed and placed in "eye position" in your window, and they are built to have long life, which makes them a better investment than a less well designed or well built fixture. A Period Design fixture is always correct.



No. 5021 Hosiery Drape Stand

A convenient fixture from which hosiery can be attractively draped for display in the window. It has a 24-inch standard with two 6-inch side arms. Base of the standard is 6 inches.



No. 5014 Double Top Shoe Stands

Equipped with three-way coupling that allows adjustment of the shoe top at any desired angle. Made in heights of 12, 18, 24 or 30 inches, respectively.

Display Tables and Plateaus in Gothic Design

DIGNIFIED, attractive and neat appearing is the Gothic Design, with octagon shaped tapering standards and graceful three-cornered base. Tops of plateaus conforming to the general lines of the design, give them an extremely graceful and unusual appearance that balances out completely the lines of the well proportioned design itself.



No. 5012 Gothic Table

A plateau possessing exceptional interest because of its unusual and original character. With four legs and stretcher underneath. It has a top measuring 16 x 28 inches. The table stands 18 inches high over all.



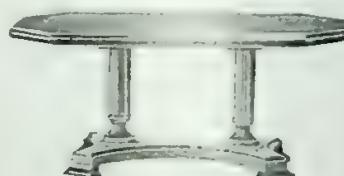
No. 5016 Three-Top Table

Three-topped Gothic table with three 8 x 11-inch Gothic tops placed at 16 inches, 26 inches and 36 inches high, respectively, making the table stand 36 inches high over all. The spread of the table is 24 inches wide at bottom of leg base, supported in solid section.



No. 5006 Pedestal

12 inches high, 6-inch base,
9-inch top.
18 inches high, 8-inch base,
10-inch top.
24 inches high, 9-inch base,
12-inch top.



No. 5005 Plateau

8 inches high, 10 x 18-inch top.



No. 5004 Plateau

Regulation size, 12 inches high, 12 x 24-inch top.

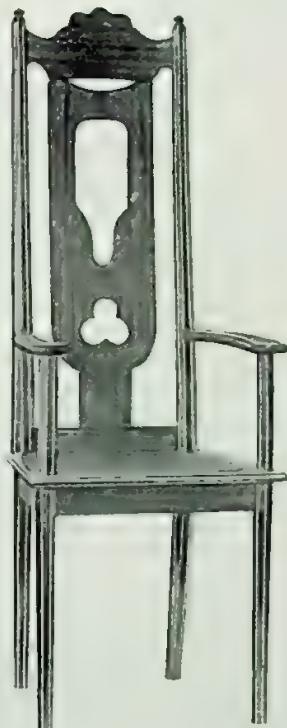
Display Fixtures *in Gothic Period Designs*

That Add *to the Attractiveness of the Window Setting*

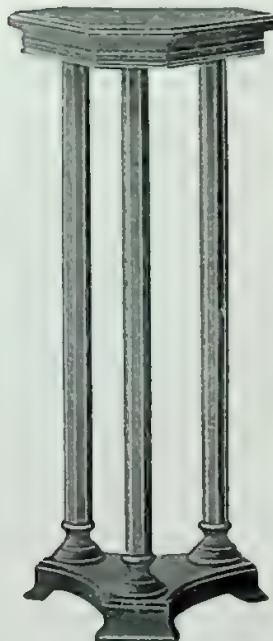


No. 5018 Bench

A convenient size for bench to be used window. Upon it attractive merchandising display units can be arranged. The bench is 12 inches wide, 24 inches long. Stands 18 inches high to top of bench. Arms, 8 inches.



No. 5017 Display Chair
Has a 22-inch high back, 18 inches high to seat. 17 x 21-inch seat. 40 inches high over all.



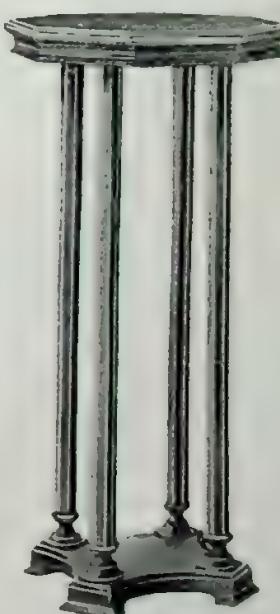
No. 5010 Three-Legged Tabourette
30 inches high. Three-cornered top; diagonal measurement, 10" wide overall—
with 9" wide edge, 2 3/4" corners.



Gothic No. 5023
Divider or Background Panel
Base measurement 27" x 36" high.



No. 5002 Flower Vase
With 4-inch base, 12 inches high.



No. 5015 Four-Legged Octagon-Shaped Tabourette
Stands 30 inches high with 14 x 14-inch top (octagon shaped).

An Adaptation of Gothic in Period Design for Shoe Store Display Fixtures

GOTHIC in Period Design is neat and attractive, bringing into its effect octagonal shapes, principally noted in standards.

No. 6000 Line Gothic shown herewith has a neat cut-in bead, or turning on its octagon standard which gives to the design an increasingly attractive effect.

The bases, triangular in shape, have grooved edges and small supporting feet placed at each corner of the triangle—base octagonally shaped to correspond with octagon standard—thus completing and finishing the balance of the design.



No. 6004

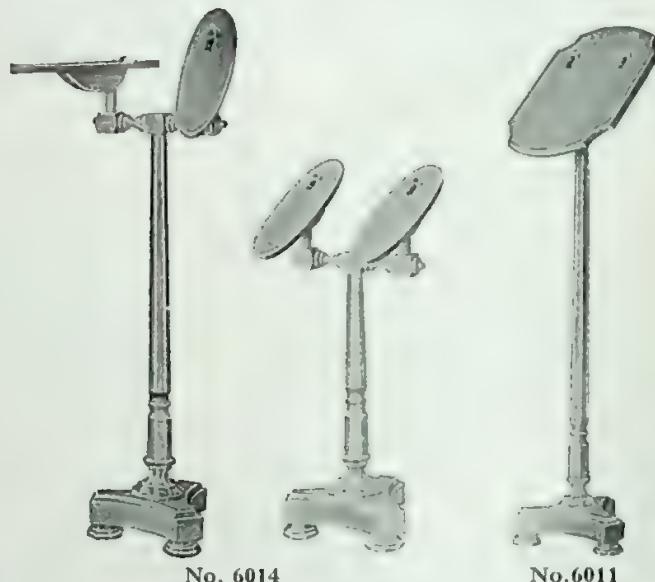


No. 6005

*An Attractive
Design for
Shoe Display*



No. 6017



No. 6014

No. 6011

Finish in any color of wood desired or specified.

A Fixture of neat and pleasing appearance assuring at all times a dignified setting for shoes when placed on display, yet having spritely or lively appearance to give to the display itself when arranged in the window, marking it as a Fixture with distinctive character for window work.

Your consideration is directed to Gothic Period Design, as your requirements may call for something unusual and different to enhance the appearance of your windows for the display of footwear.

No. 6005—Flat Top Display with 4 x 8-inch Flat Top, made in heights of 12 inches, 18 inches and 24 inches high, respectively.

No. 6004—Plateau 8" high, with 10 x 18" Shaped Top; 12" high, 12 x 24" top; 18" high, 12x24" top.

No. 6014—Double Shoe Stand, with tops having three-way couplings which allow adjustment of shoe top at any desired angle, made in heights of 12", 18", 24" or 30" respectively.

No. 6011—With Single Top for two shoes, size 7 x 11", made in heights of 12", 18", 24" and 30" respectively.

No. 6017—Box Top Display, with 4 x 8" Adjustable Box Holder. Top on three-way couplings, made in heights of 12", 18" and 24", respectively.

For the Attractive Display of Ladies' Shoes



Group made up of No. 3104 Table, No. 3103 Plateau—8 inches high, and No. 3112 Double Top Shoe Stands—12 and 18 inches high.

A PLEASING adaptation of Colonial, designed after three-legged top tables. An exceptionally graceful and pleasing design for the exclusive presentation of ladies' shoes in the store window.



No. 3103 Display Plateau

An attractive display plateau made in two heights:

No. 3103—8 in. high, 8 x 16-inch top.
No. 3109—12 in. high, 12 x 24-inch top.



No. 3112

Double Top Shoe Stand
12, 18, 24 and 30 inches
high. Adjustable three-way
coupling top.



No. 3104 Display Table

Very attractive display table of unusual design and character, with octagon-shaped tops, adapted from Colonial design gate-leg tables. Made in the following heights:

- No. 3104—30 inches high, 24-inch top.
- No. 3106—24 inches high, 24-inch top.
- No. 3107—18 inches high, 18-inch octagon top.
- No. 3108—12 inches high, 12-inch octagon top.



No. 3113

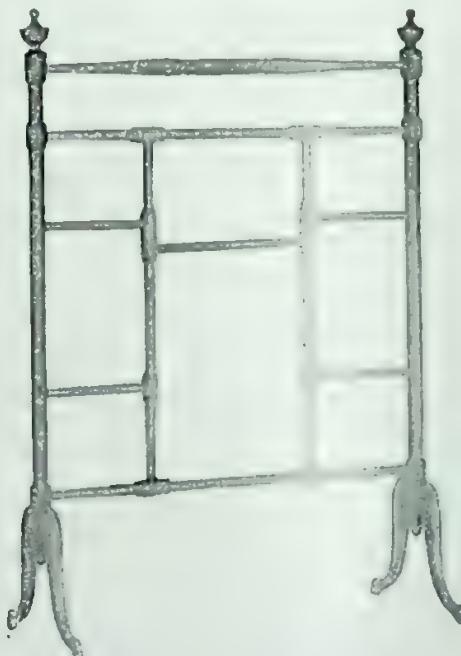
Two-Bar Hosiery
Display
24 inches high.

Trellis Displayers for Hosiery

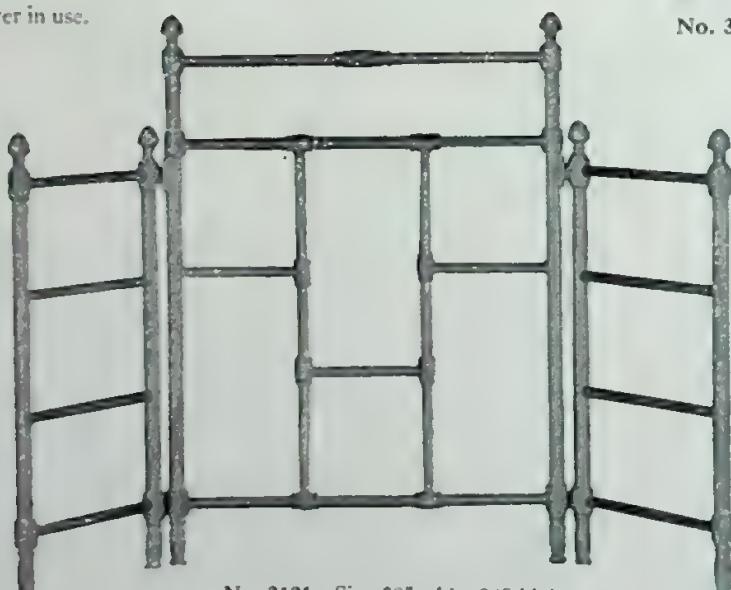
FORM another effective means for getting hosiery on display in a different and out of the ordinary manner that will attract favorable attention towards it. Hosiery draped from cross arms of the trellis-makes possible a uniform grading of hosiery on display respecting both style and color. Further, such displayers serve to localize the display in the window when desired.



Showing the Trellis Displayer in use.



No. 3120— $20\frac{1}{2}$ " wide, 30" high.



No. 3121—Size 38" wide, 24" high.

COLONIAL DESIGN

AS HAS BEEN SAID, "The arts, and especially the minor arts of a country, are the direct reflection of the life of her people and a logical result of her history."

In following the development of furniture in the home, the reflection of the struggle and influences brought to bear on people who lived during such times is apparent.

Events in the history of men have marked influences on the Art and Design of any period of their lifetime.

Religious persecutions driving skilled craftsmen from one country to another where their work and art reflected design, added beauty to the art already present in that country, all aimed to bring and develop a distinctive art.

The influence of the stern Puritan repression of color, brought about a bare rigidity in the design of furniture that was especially apparent in Cromwell chairs and tables.

With so many varied influences, decorative styles and motifs, hardly any national art is developed. This was true of

our country in Colonial times.

The people of Colonial times sought to secure furniture from the continent at great risks and whenever opportunity presented itself.

However, the sturdy Colonial type, graceful but severe, is a true reflection of the struggle and lives of a people passing through a distinctively epoch-making period.

Although there cannot be a distinctive period classification of what is known as Colonial design nor could it be accepted as a definite national art, yet the type of furniture present during this time of our history is well sponsored by the marked struggles of our forefathers, a direct reflection of the life of a people, and a logical result of their history.

Simple, attractive and pleasing. Exceptionally neat for a dignified presentation of merchandise.

A Pleasing Fixture *in an Adaptation of Colonial Period Design*



No. 3206 Three Top Table

8 x 11 inch, oblong tops. The table is 36 inches high over all; elevations of tops, 16, 26, and 36 inches, respectively.



No. 3205 T Stand

18" high, 5" Base, 12" Top.
24" high, 6" Base, 12" Top.
30" high, 7" Base, 18" Top.



No. 3207 Plateau

12 x 24" Top. 18" high.
12 x 24" Top. 12" high.
10 x 18" Top. 8" high.

No. 3201
Double Top Shoe
Stand

Tops adjustable for any display angle desired. 24 inches high, 6-inch base, 12 inches high, 5-inch base. 18 inches high, 5-inch base. Cross arms and shoe plates removable.

DIPLAY fixtures that are neat and dignified in appearance assist greatly in making the merchandise on display attractive to look at.

The design shown here is especially pleasing, having an octagon-shaped base built up to conform with a beautiful and gracefully-turned standard. A fixture proportioned to fit in display correctly and one which will produce a setting of unusual character for your merchandise.

The store that is capable of producing the greatest volume of business in any given community, is the one that has a "personality"—that actually attracts people to it.

People will buy merchandise because they have to have it. A merchant, however, that would depend entirely upon the business produced because of necessity, would not have a great increase of sales.

Creativeness is one of the greatest single factors the merchant can possibly control—the stimulation for more sales is produced by creative ideas—the demands of style—the neatness of construction

and hundreds of items that enter into the building up of merchandise itself, to make it most desirable.

Advertising, window display and interior display are creative divisions of the mercantile business that are immediately under the control of the retailer himself. Alertness in this part of the institution is always well repaid—and when backed up by a sales force that has a genuine personality, the success of any store in its community is practically certain. Thought given to the business at hand on how to increase the effectiveness of store merchandising, will bring results.

The window itself is one of the most "economical producers" a merchant has and over it he has complete control.

Here people get the first view of things they desire for personal use, and it is of no little importance that their first impression of merchandise should be a favorable one.

Attractive display of merchandise is bound to secure favorable attention, and window display fixtures are important only as they form the background for the favorable impression you wish your merchandise to create.

Colonial Period Design for Shoe Display



No. 2035 Closed Arm
Hosiery Displayer

With slotted top for price ticket. 6-inch base, 24-inch standard, 6-inch side arms.



No. 2011
Heel Rest

Has a 3-inch base and is 3½ inches high over all.



No. 2044 Slipper Display Stand

Mounted on 6-inch base and made 12 and 18 inches high. Has diamond attachment for draping hosiery. The slipper holder may be tilted to various angles.



Effective Units, Easily Trimmed



No. 2034 Open Arm
Hosiery Displayer

With slotted top for price ticket. 6-inch base, 24-inch standard, 6-inch side arms.



No. 2043 Slipper Display Stand

Made with 5-inch base and either 12 or 18 inches high. The slipper holder may be adjusted to various angles.



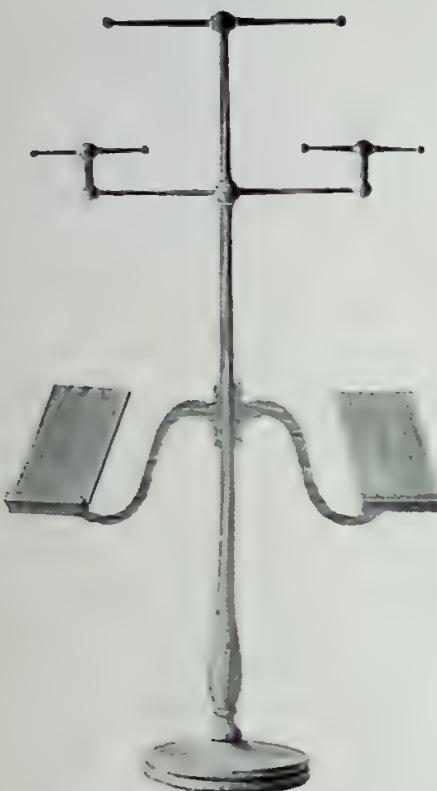
No. 2013 Double Shoe Stand

12 and 18 inches high on 5-inch base, 24 inches high on 6-inch base, 30 inches high on 7-inch base. The shoe holders may be adjusted so as to display the shoes at any angle.

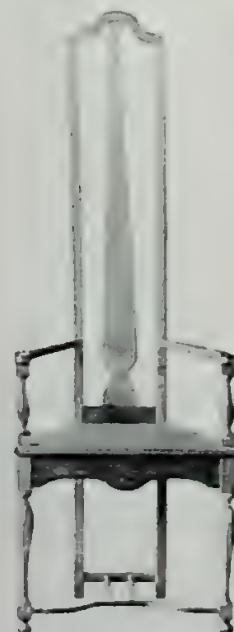


No. 2040 Hosiery Fixture

Fixture made on 8-inch base, 18-inch high standard. Has a straight cross-bar.

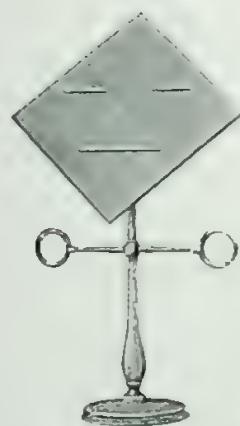


No. 2054 Two-Box Holder Stand
Three tee bar top. For grouping unit display of box goods, hosiery, etc. 36-inch standard, 8-inch base. One 12-inch top, two 8-inch tops. 5 x 6-inch box holder on 7-inch bracket.



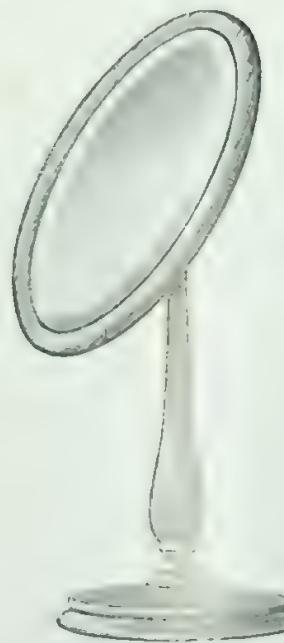
No. 2093 Colonial Design Chair
To match Colonial Period design fixtures. A very graceful and desirable chair for special display purposes. The chair is 6 feet high with 18-inch high legs; seat is 18 inches at front and 8 inches at back.

Colonial Period Design Fixtures *that Help Make* Display *more Attractive*



No. 2039 Hosiery Fixture

This hosiery fixture has diamond shaped wood 12 x 12-inch top. 7-inch base, 24-inch high standard. Three-way coupling is used so top can be placed in any position. Rings extend 8 inches from each side of standard. An exceptionally useful fixture from which many display effects can be attractively produced.



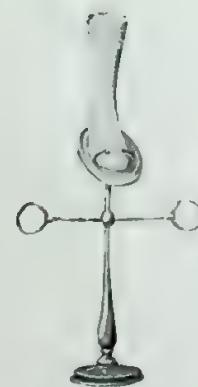
No. 2030 Counter Mirror

Has an 11 x 14-inch oval beveled mirror set in an artistic frame, and which is connected to the standard by a swivel. Mounted on a 9-inch base and is 18 inches high from the base to the swivel.



No. 2009 Tee Stand

A most desirable general purpose tee stand for display of draped fabrics as well as being a practical fixture for window use. Made in the following heights to meet all requirements: 12 inches high with 6-inch base, 12-inch tee-bar top; 18, 24 and 30 inches high on 6-inch base, and 36, 40, 50 and 60 inches high on 8-inch base, having 18-inch tee-bar top.



**No. 2040
Hosiery Fixture**

Fixture made on 8-inch base, 18-inch high standard. Has a straight crossbar instead of the rings.

Colonial Tables Assist in the Arrangement of Attractive Display

**Individual Tables**

Having 9 x 13-inch oval tops. Made in heights of 16, 26 and 36 inches, respectively.

No. 2051.....	16 inches high
No. 2052.....	26 inches high
No. 2053.....	36 inches high

**No. 2016 Display Plateau**

This piece of display furniture can be put to many uses. It has its place in the window, case and counter. It is 8 inches high with a 10 x 18-inch oval top. Also made 12 inches high with a 12 x 24-inch oval top.

**No. 2092 Tabourette**

Made to harmonize with the pleasing Colonial Period design fixtures. Handsome, light and durable display plateau. 18 inches high over all, with 16 x 28-inch top.

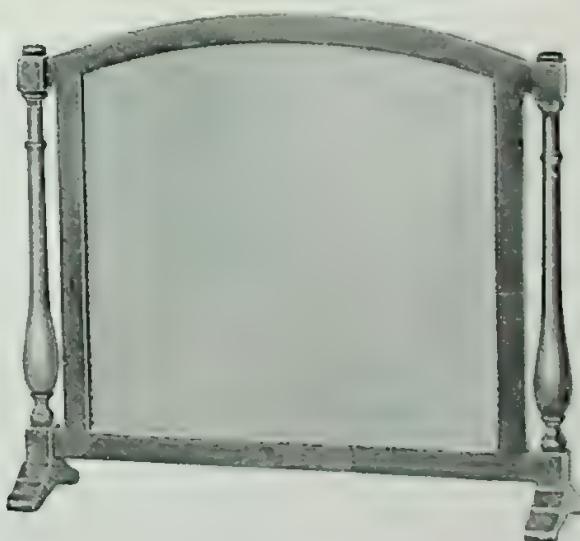
**No. 2068 Artificial Flower Stands**

Made in heights as follows:

5-inch base	12 inches high
5-inch base	18 inches high
6-inch base.....	24 inches high
7-inch base.....	30 inches high

**No. 2050 Three-Top Table**

Graceful window table having three 8 x 11-inch round corner tops, 16, 26 and 36 inches high, respectively. Spread of table at bottom legs, 24 inches.

**No. 2069**

Colonial Period Divider. Cane panel, 30" wide, 24" high.

**No. 2091 Tabourette**

Made to harmonize with the pleasing Colonial Period design fixtures.

Handsome, light and durable display plateau. Stands 30 inches high with an 18-inch square top.

CARD HOLDERS—Vertical or Horizontal Oval or Rectangular



No. 2023 Card Holder
A 7 x 11 inch oval horizontal card holder.



No. 1586 Card Holder
Made with slot sawed through center for holding card; is 2 $\frac{1}{8}$ -inch diameter.



No. 2021 Card Holder
A 7 x 11 inch horizontal card holder.



No. 2037 Card Holder
Made to take a large card, as the base is 5 inches in diameter and about 3 inches at the top.



No. 2022 Card Holder
Made to hold an oval card 7 x 11 inches with the long way in a vertical position. Card held in place by slotted back and the frame is tilted to the proper angle to allow the card to be read easily. Also 11 x 14-inch card holder, 6-inch base.



No. 2020 Card Holder
The frame is made to hold a 7 x 11-inch card with the long side vertical, and tilted to the proper angle. The card is held in place by a slip-in slotted back, making sure that the card will be held in the proper position and also allowing it to be removed with ease. Mounted on a 5-inch base. Also 11 x 14-inch card holder, 6-inch base.

Colonial [Ball-foot] Period Design

for SHOE DISPLAY FIXTURES

EVERY time anyone passes in front of your windows they gain a distinct impression. The first thing they should see in your windows is shoes, and the shoes they have in mind and are looking for. Here, at your windows, is the first chance you have at your customer and likewise, the first chance or opportunity he has to view and decide whether or not he will come into your store.

With fixtures — correct in their period designs — you can never go wrong on the completion of your display.

The best advertisement your store possesses — and the quickest medium to the heart of the buying public.

The show window gives the impression to the public, "There's a fine store!"

Regularly placed in every shoe display are double top shoe stands built suitable for the display of pairs of shoes. The stands have adjustable tops, permitting the shoe to be displayed at any angle, having a three-way coupling for this purpose. The pegs which support them are tapered so that the coupling fits perfectly at all times and cannot jar loose. A neat metal heel clip is placed on each top to hold the shoe in position.

Further, with the use of proper fixtures, window displays are capable of being at all times under control, with their effective units or groups can be arranged in tasteful manner, that invite the interest of the passerby.

Putting display on the payroll, then, is not a sales expense — it is an economy — a factor which reduces selling costs, by bringing in more business. People often ask for "the shoes I just saw in the

window." Frequent requests of this sort are, of course, only partial indications of the value of the display itself, but it serves as a measure or test of the power of circulation the window really has.

Compared with any other advertising medium the windows of your store will guarantee a 100% circulation and the more attractions they possess, the more constant their power.

No particular desire for personal possession of merchandise is produced from displays, unless they are neat and attractive.

The gain in sales and satisfactory results obtained from stores with attractive windows, is remarkable. One merchant expressed it by saying: "As if by magic our sales jumped by leaps and bounds."

The results from the window are of course only the results of work, thought and practical application of the usual common sense merchandising methods, and progressive merchants find their windows produce the best results, when practical and attractive merchandising displays are installed in them and that such displays are secured with the use of a few correctly and attractively designed display fixtures—increased sales volume is gained without the corresponding increase in the overhead—hence greatly increased "net" profit.

Fixtures assist in the arrangement of a sales display that you personally plan and arrange to sell your articles of merchandise. It is possible with fixtures to secure life and movement in display by group arrangement for balance and rhythm which make the display impressive.



No. 2134 Shoe Rest
A very useful shoe rest.
3½ inches high.



No. 2133 Single Shoe Stand

But with top for two shoes.
Size of top, 7 x 10 inches.



No. 2132
Double Shoe Stand

5-inch base and is made in two heights, 12 and 18 inches.



No. 2130 Single Shoe Stand

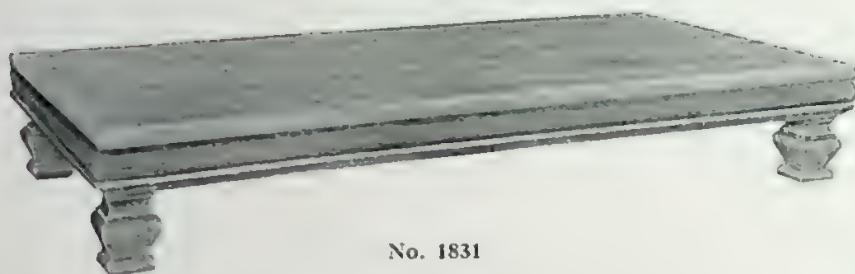
With extra large top, the size of the top being 5 x 10 inches.

Useful Fixtures for Attractive Display of Merchandise



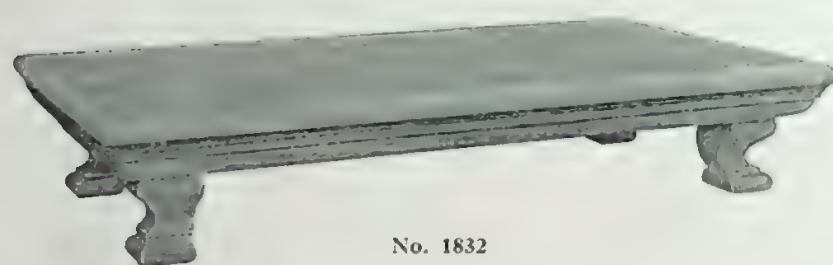
No. 2136 Card Holder

With two size ovals, 7 x 11-inch, on a 5-inch base; 11x14-inch on a 6-inch base. Card holder can be made in horizontal position if desired.

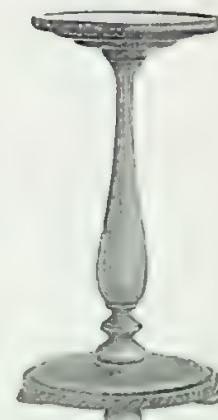


No. 1831

No. 1831 and 1832—Heavy Top Table, 24 x 48", with massive legs, built to be 8" high over all.



No. 1832



No. 2118 Pedestal

A graceful pedestal for display use, of substantial construction. Top with turned edge, 11 - inch base. Top 10 inches in diameter. Made in 18, 24, 30 and 36-inch heights. Graceful lines of the design carried in proportion.



No. 2135 Counter Mirror

It has an 11 x 14-inch oval beveled mirror connected to standard by a swivel. Mounted on 10-inch base, 18-inch high standard, so stands are 25 inches high over all.



No. 2124 Pedestal

A very popular fixture because it is well suited to many uses. By placing a glass top on it, it can be used for the display of small articles. Pairs can be used to support large glass shelves, etc. It is 8 inches high and 4 inches across the top and has a 5-inch base.



No. 2152 Hosiery Fixture

A combination fixture with a tilting wood top. With this fixture numerous and various desired effects may be produced. Made with a 24-inch standard, 12 x 12-inch top, 7-inch base.



No. 2153 Tee Stand

A tee stand that has uses innumerable. Made in heights as desired with a 12 or 18-inch top.

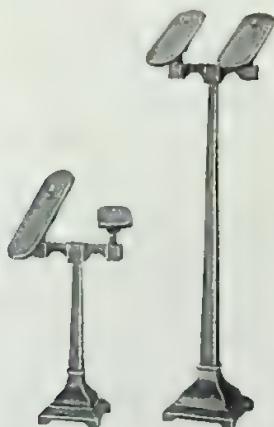
12 and 18 inches high, 5-inch base; 24 inches high, 6-inch base; 30 and 36 inches high, 7-inch base; 40 inches high, 8-inch base; 50 inches high, 9-inch base; 60 inches high, 10-inch base.

Fixtures Produce Pleasing Arrangements for Merchandise *on Display*

8

SHOES are one of the most difficult things to display effectively because of the fact that they cannot be formed in drapes, folds or in any other shape than their original form. Therefore, the effectiveness of shoe display depends largely on the setting and the fixtures. When the shoe is displayed, the fixture will be

Another good type of fixture for displaying merchandise is the Square Colonial Design. It is plain, rich looking, yet has a stylish dignity characteristic of its simplicity. The design has been well worked out and balanced for all individual pieces.



No. 2311 Double Shoe Stand

Square Colonial Period Design

Designed to display a pair of shoes; can be tilted to several angles and turned to any position. 12-inch standard, 5-inch base; 18-inch standard, 5-inch base; 24-inch standard, 6-inch base. (All shoe holder tops removable and interchangeable.)

conspicuous. Its design, therefore, should be such that will add and not detract attention from merchandise as it is shown in the window. A Period Design, because of its correctness in design, has a pleasing appearance and is best used to make the uniformity of the window with its arrangement complete.



No. 2312

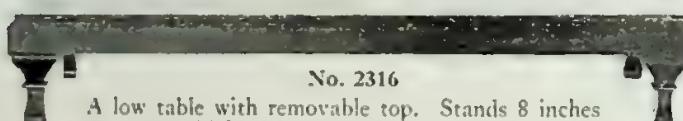
Three-Top Display Table
Oval shape, 9 x 13 inches with sections 16 inches, 26 inches and 36 inches high, respectively.

Tables and Display Stands in Square Colonial Period Design Form the Basis of Many Attractive Display Arrangements

FOR raising the displayed merchandise to the proper eye-level, tables and stands, such as those illustrated here, are of incalculable value. The Square Colonial design is exceptionally well suited to the display of shoes and accessories, for the simple attractiveness of its lines lends an unobtrusive beauty to the display which makes the desirableness of the merchandise shown, all the more apparent to those whom the display attracts. The adaptation of the design is true to the smallest detail and the fixtures can be furnished in the color best suited to your needs.



No. 2300 Pedestal
12 inches high, 7-inch base,
8-inch top
18 inches high, 8-inch base,
9-inch top.
24 inches high, 8-inch base
9-inch top.



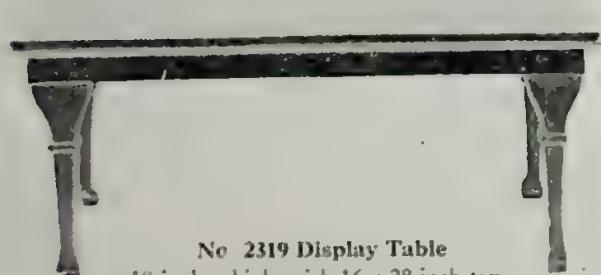
No. 2316
A low table with removable top. Stands 8 inches high with 24 x 30-inch top.



No. 2317
Display Plateau
Narrow top table made in two sizes—10 x 18-inch top, 12 inches high; 12 x 24-inch top, 18 inches high.



No. 2313 Flat Top Displayer
Flat top display, standing 12 inches high. 5-inch base.
4 x 8-inch flat top.
18 inches high....5-inch base
24 inches high....6-inch base



No. 2319 Display Table
18 inches high, with 16 x 28-inch top.

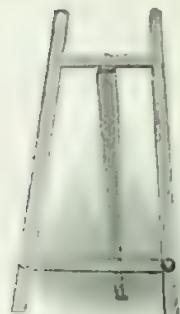


No. 2321 Low Foreground Unit Table Display
8 inches high, with 14 x 24-inch top.

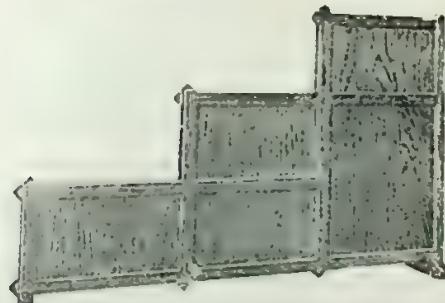


No. 1534 Plateau

This little plateau is made in several sizes. It is very artistic and built substantial. The legs are detachable as is also the top so that pluses or other fabrics may be used. 18 x 18, 18 x 28, 20 x 30, 20 x 32 inches, without legs, any finish. 2-inch, 6-inch, 8-inch, 12-inch, 14-inch legs, per set, any finish.

No. 1540.
Easel
Card Holder

Made of $\frac{1}{2}$ -inch stock throughout, stands 16 inches high; 8 inches wide, and tilts to any angle.



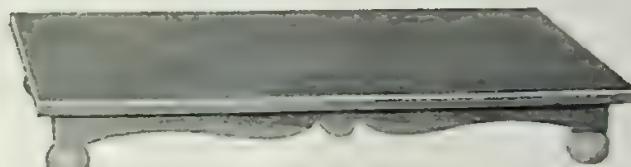
No. 1601

Made in two sizes, with any style finish. 3 feet high, $4\frac{1}{2}$ feet long; $3\frac{1}{2}$ feet high, $5\frac{1}{2}$ feet long.



No. 1514 Wood Slabs for Pedestals
We make the slabs in the following different shapes, oval, oblong, circular, and sizes, 12 x 20 inches, 18 x 24 inches, 18 x 28 inches, 18 x 30 inches, 20 x 30 inches, any finish.

Fixtures that get Merchandise into Eye Position



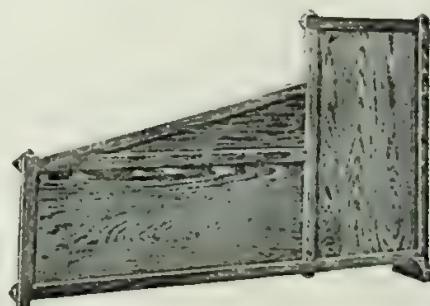
No. 2094

A square top low plateau table, 24 x 48" top, 8" high.



No. 1826

A square top low plateau table, 18 x 30" top, 8" high.



No. 1600

Made in two sizes with any style finish. 3 feet high, $4\frac{1}{2}$ feet long; $3\frac{1}{2}$ feet high, $5\frac{1}{2}$ feet long.



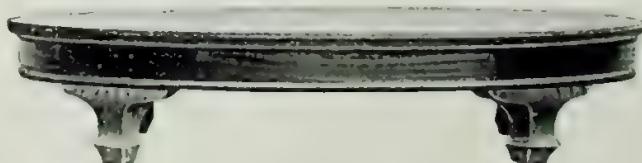
No. 1666 Plateau

This makes a very attractive and useful stand for the display of small articles. The legs are of a graceful design and the top is removable in order that different shades of velour or plush may be used. The top of this stand is 10 x 18 inches and it is 10 inches high.



No. 1522 Wood Pedestal

This style of pedestal is made on the same lines as our square base and top wood fixtures. The size of base and standard is in proportion to the height. The 12-inch has 8-inch base, 10-inch top, standard $2\frac{3}{4}$ inches at bottom and 2 inches at top. Sizes 12, 18, 24, 30 and 36 inches high.

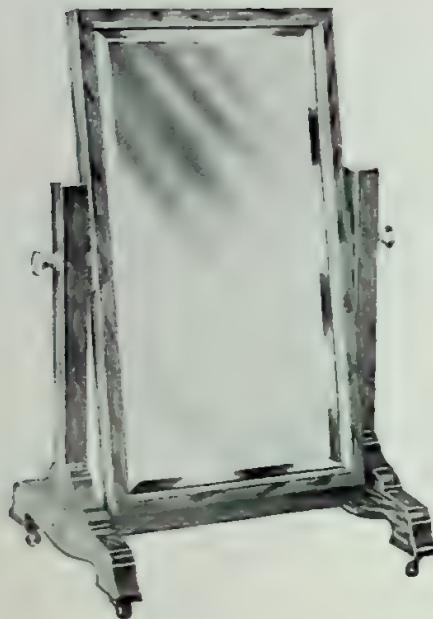


No. 2031 Oval Plateau

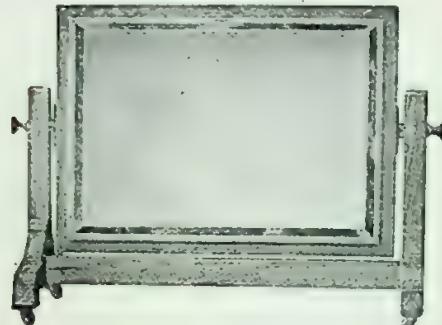
This little table is made in a stock size of 18 x 30 inches, and $6\frac{1}{4}$ inches high. The moulding around the side is 3 inches wide.

SHOE MIRRORS

*That are Necessary
to Every Shoe Sale*



No. 859 Foot Mirror and Frame
Mirror best quality plate, 1-inch beveled.
Size 18 x 36 inches. Square posts and frame.
Mounted on rollers. Finish, Mission.



No. 814 Shoe Mirror
This mirror is very handsome in design and can be finished to match woodwork. Made with mirror on both sides or with mirror on one side only, and a very neat panel back. Mounted with casters unless otherwise ordered. When mounted with casters stands 25½ inches over all, 32 inches wide. Posts are 1¾ inches square. Mirrors, 18 x 24 inches.



No. 1668 Shoe Mirror

Tilted at proper angle to show shoes. Has glass 12 x 18 inches. Finished as desired.



1500

1501

1502

Heel Rests

A heel rest under the shoe elevates it just enough when displaying from flat surfaces. Specify finish of wood desired.



No. 1581 Shoe Block

Made 3½ inches high;
2 inches wide at top.

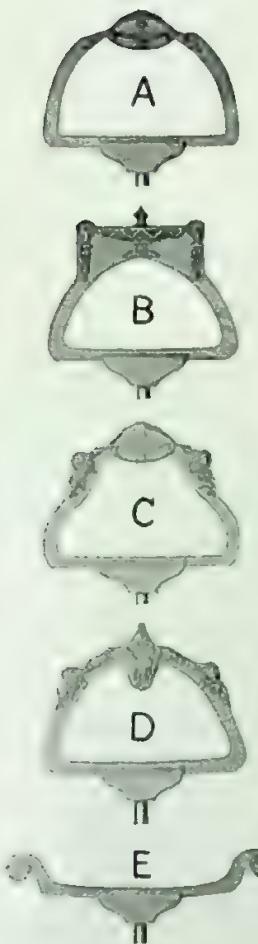
Shoe Rests that Lift
the Displayed Shoe
into an inviting
eye-position

No. 1525 Shoe Rest
Made with 3-inch base;
stands 3½ inches high
over all.



No. 1591 Double Shoe Rest

Made with 2-inch base;
fixture is 6 inches high
over all. 7½ inches
wide; each arm is 3½
inches long.



No. 20000 Tops

Made in different styles.
Be sure and specify style by
letter.



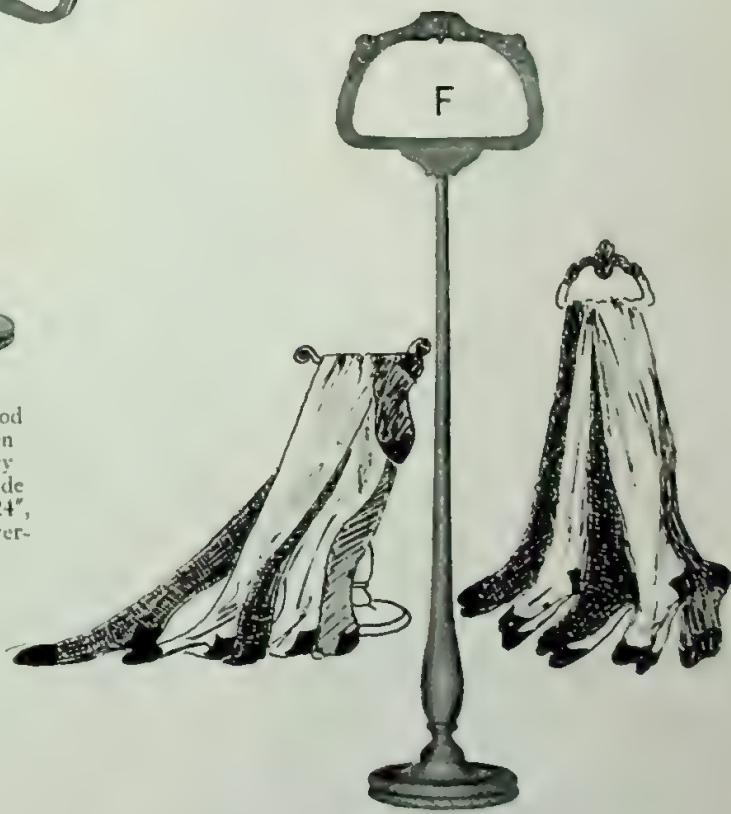
No. 5621
Italian Renaissance
Period Design
with attractive top
for hosiery display.

HOSIERY DISPLAYERS

Ornamental Tops or Shaped Top Displayers are Useful—
Since Hosiery can be Draped in Different Styles from Them



No. 2065
Colonial Period
Design. Open
Arm Hosiery
Display made
in heights of 24",
30" and 36" over-
all.



No. 2066 Colonial Design

Colonial Design base and standard with No. 20000
Style F Hosiery Top, 24" high.

Useful Hosiery Tops for the Shoe Store



No. 22008
16 inches wide.

To fit $\frac{1}{2}$ -in. round top wood standards (or metal if size of thread specified). Finished in any color of wood you may desire or specify.



No. 22007
7 inches wide



No. 2907
Drapery Top, 16" wide.



No. 5527
Drape Top, 24 inches wide.



No. 22006
Louis XVI Design, 15" wide.

For Attractive Hosiery Display —*the Hosiery Board*



No. 5355
Showing style and fabric



No. 5356
Displaying hosiery in graduated colors
for selection

No. 5355
Showing material and texture.
Note graceful hosiery rosettes, that
assist in attracting attention

Hosiery Board Displayers

from which hosiery can be laid and spread for display in an interesting manner.

The boards are easel-like, hosiery draping from the top opening of the board gracefully across the front of the easel.

No. 5356 — 15" across top
22" across bottom
18" high
with plain edge
with beaded edge

No. 5355 — 10" across top
15" across bottom
18" high
with plain edge
with beaded edge



No. 5355



No. 5356



No. 5803

Spanish Renaissance

Tray-Chest

14 x 28" top—4½" high.

(Table pad removable on top only.) Background permanent to top of low table.

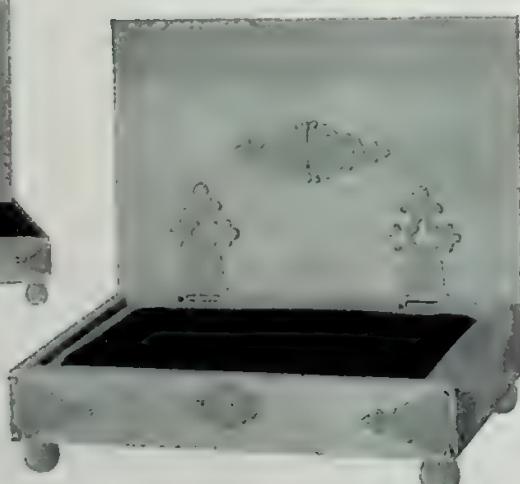
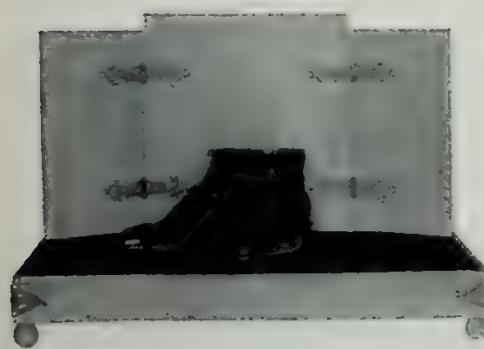
Any color of wood desired or specified, with hinges finished as old metal—silver, gold or bronze. Velvet inlay pads, black, brown or dark blue.

*A New and Different
Display Fixture*

(An adaptation from the Spanish Renaissance in the period of Spanish Renaissance Art.)

MANY chests of great beauty were designed and within them articles of value and beauty were placed for safe keeping. When opened, the chests presented an array of extreme beauty; their contents, further, being set off by the beauty of the chest itself, presenting a display most attractive in appearance.

An adaptation of this type of display for window purposes has produced the following fixture: having further, the advantage of a flat low table-like surface upon which merchandise can be attractively arranged, using as a background the effect or cover of the box (which really is a background screen) to complete the setting of a display on a low plateau.



No. 5802 Spanish Renaissance Chest and Tray (removable.) Top 12 x 20", 4" high when closed.

Hosiery Display is Always Important

IT goes without saying that hosiery will be sold, and for this reason there are many useful and different fixtures designed to assist in its proper display.

Hosiery tops are interchangeable on wood fixtures, and are made in various shapes, through which hosiery can be drawn and spread out to form a neat and attractive unit or drape of the merchandise, that will take its place harmoniously in the window or on the counter, as the case may be.

Draping hosiery from stands is a successful method to pursue, since it not only shows the hose well, but the merchandise can be displayed to show ranges of color and designs available.

Hosiery leg forms in papier mache, Aluminum are also available and afford still another method of getting hosiery on display.

Hugh Lyons Hosiery Displayers

Hosiery Displayers in wood permit of many practical ways in which hosiery



*Hosiery Drapes Show Hosiery
in a Natural Manner
for Selection*

can be effectively draped to secure its proper presentation.

Wood hosiery displayers lend themselves to the idea that hosiery can be

draped to show its many advantages of style, fabric and range of color.

Draping hosiery makes it more saleable, since by placing it on leg forms for display (a method that has the advantage of showing hosiery in a natural manner) is apt to stretch the fabric, and since there is a great variety of colors in hosiery to be shown, stands from which it can be draped are productive of good results.

Draping hosiery is, too, a natural method of selection on the part of the buyer. It has the effect of an arm drape of merchandise and provides a method for the comparison which is always eminent in the mind of your lady buyer.

Wood fixtures can be beautifully finished in any color you may desire or specify. The range of selection for stands is complete with every Period Design. Thus your window appointments can be exactly matched. When considering hosiery display, write Hugh Lyons & Company and refer to this guide.



No. 2287 Display Board
Slotted for Drapery Purposes

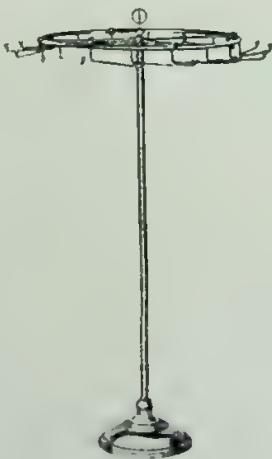
The display measures 14 inches long across the top and is 22 inches long at the bottom and is 11½ inches wide; that is, from bottom edge to top carving. It has three openings to assist in the arrangement of materials for attractive display. Equipped with four-way coupling so it can be placed at any angle desired. The value of the board is to be found in the fact that it will assist you greatly in carrying out the various ideas you may have for grouping and draping of hosiery.

Hosiery Display with Circular Top



No. 425 Showing Hosiery On Display for Counter Use

FOR counter displays, the hosiery rack pictured above is exceptionally useful. Not only is the rack of the revolving reel top type, but arms are at an angle, as on the famous 537 display, so that hosiery can be shown, graded uniformly respecting style and color. Hosiery, then, can be placed neatly and attractively on display, and for counter use, an arrangement for displaying hosiery making it possible to look over stock quickly for ready selection, is hard to beat. The top has sixteen holders, wide enough to drape hosiery properly, and the reel revolves on a cone bearing standard readily and freely. The top is provided with a special card holder which can be used, when desired, to indicate any sale features that may be taking place in connection with the merchandise on display. The base of the standard is rubber lined, so that it will not scratch or mar smooth or polished surfaces. Being made of metal, it can be had in any color of metal finish desired or specified—monumental bronze, brush brass, nickel, oxidized copper, etc.



No. 425
30" high, 17" wide spread overall; 9" base.

A stock of hosiery must be turned and inventoried each month. By experience, the kind of hosiery can be determined that will sell during a certain month. Certain shades not affected by style—shades of tan, gun metal—are sellers during early fall and winter, and at one time almost considered a style. But with color affecting style, according to Paris fashion reports, colors are rampant and every color of the rainbow is in vogue for day and evening wear. Display of hosiery, and lots of it, is the only best and surest way to make the stock turn over every month as it should. Newer ways of getting hosiery on display then effects sales. A new display of hosiery will instantly bring a demand for it to the front. Hosiery displays pay good store dividends. A display that sells merchandise is not an expenditure, it is a fact that it is an asset, for it gets merchandise on display in an attractive manner, so that it receives attention and is eventually sold.



SELLING HOSIERY *by* DISPLAY

Increases Its Sales

HOSIERY is an important item in fashion—a tremendous demand has been made for it. Styles, colors, construction, quality are all considered in hosiery at present, just as much as the same qualities are a consideration in the selection of garments, dresses, ready-to-wear, etc.

Hosiery sales are promoted by volume. It is not just selling enough, it seems, so much as selling more and more. The retailer plans on the possibility of the complete disposal and turnover of his stock, it must be sold quickly and it really is hard to describe hosiery in advertising copy.

Witness what can be said:

"Silk stockings—with gossamer sheerness, reenforced heels and soles—hosier of the finest texture—words cannot do justice to this alluring, clear, sheer, pure silk hosiery, neither can an illustration impress upon you the full extent of just how lovely is the texture, how expertly the hosiery is made or how stunningly colored—it must be seen to be appreciated."

"Words cannot describe it"—that's just it. Seeing is about the only and best way. Display of hosiery brings out the entire value of the article in a manner that can receive instant approval. Stands are made that will show color ranges of hosiery successfully. When there are selections to be made from colors running as high as 47 varieties—Parisian shades to pastels and perhaps new styles in weaves and designs, all different—and tops, seams, soles, heels,—every point is a sales consideration on the part of the customer and display is the best outlet for quick and speedy turnover.

Good advertising copy and illustration is not to be in the least underestimated. It is, of course, a selling power. Display, however, applies more as a means at hand for the retailer locally, since newspaper space may be limited for its allotment for hosiery. It takes human interest illustrations and page layouts to bring home the real story or appeal of hosiery. Nationally advertised

hosier succeeds well in doing this, for it reaches the consumer by means of fashion magazines or magazines of huge circulation and thus tells or stimulates a desire for the particular brand of merchandise, in a manner that is quite apt to be irresistible. All the more reason why hosiery should be displayed, calling attention, perhaps, to the brand of hosiery. Then, when seen on display, it is instantly recognized and the store having it for sale can be readily identified, since the merchandise already has made a favorable impression in the mind of your prospective buyer.

Herewith are described metal hosiery fixtures that have proven themselves to be of practical value as a means of placing hosiery on display. With them a grouping of hosiery can be effectively and attractively made.

Hosiery can be grouped to show ranges of color, its quality and style. Of equal importance, besides metal fixtures and wooden display stands, are full formed leg forms of natural flesh colored enamel, since they show hosiery in the natural manner in which it is worn and, therefore, have an intimate appeal from this standpoint.

Hugh Lyons & Company can supply all fixtures illustrated in this catalog. The fixtures are well built to give lasting service, and originally designed for effective display.

Metal bases are all rubber lined. They cannot mar or scratch glass, smooth or polished surfaces, so they make ideal display pieces for interior or counter use.

When considering effective means by which hosiery can be placed on display, write us. We can be of immediate service. Use the numbers in this catalog and specify color of metal finish desired.

Metal finishes for hosiery fixtures—nickel, monumental bronze, copper, brushed brass, etc.

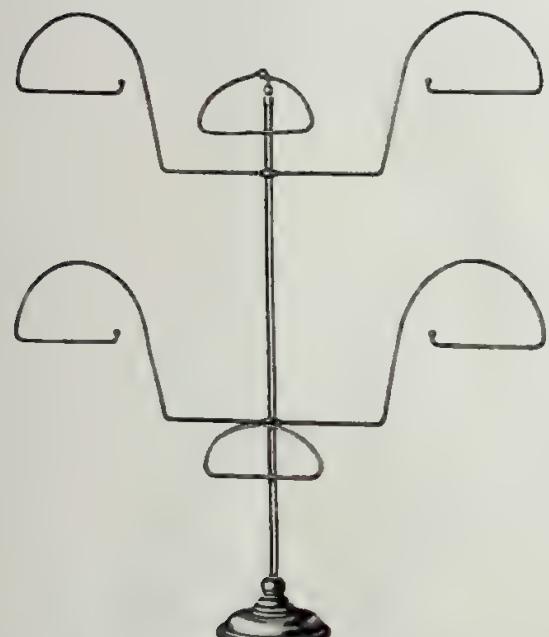
Here is illustrated a very practical metal hosiery displayer. It has a slanting top on which hosiery can be placed, so that each pair of hose is displayed perfectly in a series, making the displayer especially useful when a range of colors is to be shown for selection. The tops on No. 537 are rights—that is, the hooks face to the right, but left hand tops can be supplied if necessary. Thus, a displayer can be placed with tops facing each other if right and left are specified. Finished in monumental bronze—nickel brass, etc. Specify color of metal finish desired.

No. 537
Hosiery
Displayer

No. 537



No. 537
Displaying
Hosiery

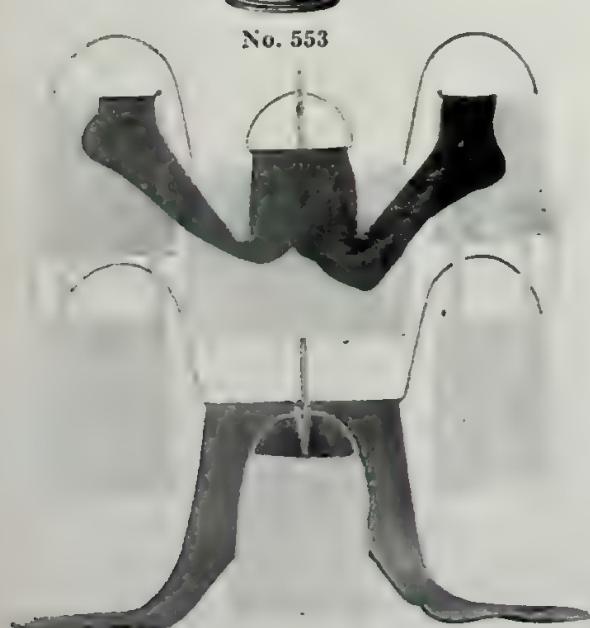


No. 553

No. 553 Hosiery Displayer
A Good Combination Display

A very useful hosiery displayer—with bent stirrups, shaped arms—useful in securing a compact, pleasing unit grouping of hosiery.

No. 553—Hosiery Displayer—in any finish (you may specify) has a 6-inch base—30-inch stand and with arms spreading 30 inches wide.



Showing No. 553 used as a combination
underwear and hosiery display



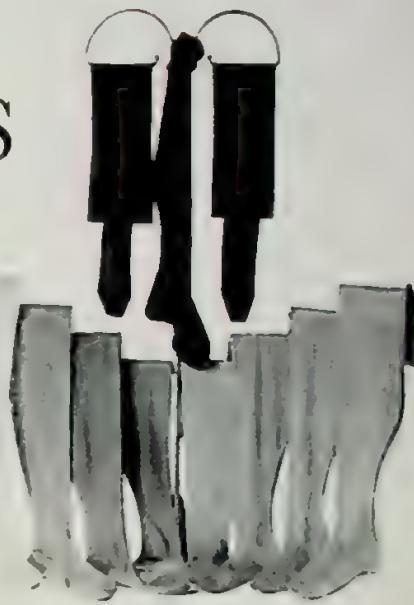
HOSIERY DISPLAYERS



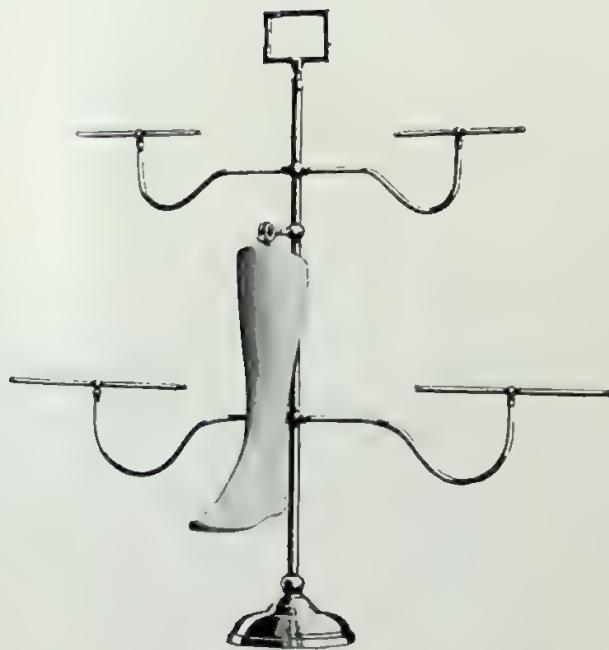
No. 538

No. 538

Another display from which a different style of hosiery drape can be made effective. 6-inch base, 24 to 40-inch extension standard. The top is 15 inches across; the two lower arms are bowed and measure 18 inches each. Notice the coupling. These arms can be placed at different angles or other fixture parts used.

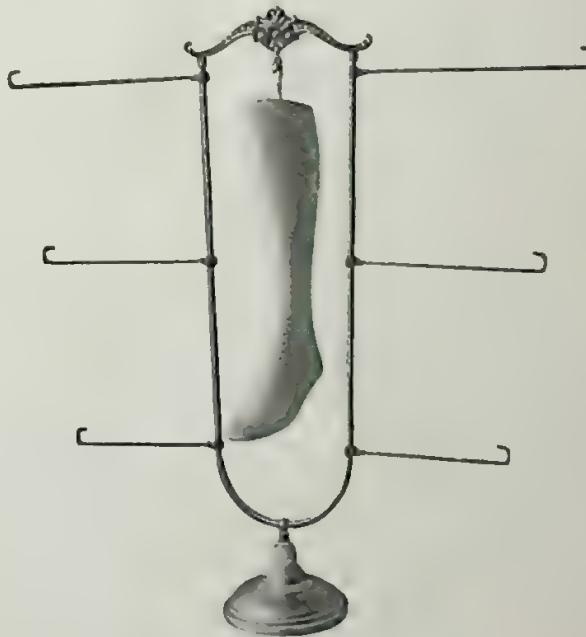


No. 538



No. 966 Hosiery Displayer

A very useful fixture for counter or window use in the hosiery department. It is mounted on a 7-inch spun base and is 30 inches high. The top of the standard is finished with a $2\frac{3}{4}$ x 4-inch card frame. The top arms extend out 20 inches and have 8-inch cross rods. The lower arms extend out 26 inches and are fitted with 12-inch cross rods. The No. 518 hose form is attached to the standard by a swivel, which allows it to be adjusted to the desired angle.



No. 528 Hosiery Displayer

An ideal fixture for arranging a neat display of hosiery. Is 30 inches high over all, with 6-inch metal base. Arms adjustable on standard, 12, 10 and 8 inches wide, respectively. Hosiery form of papier mache suspended from top ornamental bracket.

EXTENSION TEE STANDS



No. 234

Made with a 5-inch base, $\frac{3}{8}$ -inch extension standard, 7 to 12 inches, 12 to 20 inches, 18 to 30 inches or 24 to 40 inches. Tops made 12 or 18 inches long with ends turned up.

THE most important and useful of all fixtures for the store window is the Tee Stand. It has come to be a practical fixture that can be considered a window necessity.

We build these important fixtures to give maximum window service.

All tops of our stands are threaded so they can be removed and interchanged if desired.



No. 839

Made with a 6-inch heavy base, $\frac{1}{2}$ -inch extension standard, 18 to 30 inches or 24 to 40 inches, with a $\frac{3}{8} \times 12$ or 18-inch top.



No. 206

5-inch pyramid base, $\frac{3}{8}$ to $\frac{1}{4}$ -inch square standard, extension 12 to 20, 18 to 30 or 24 to 40 inches.



No. 136

Made with a very substantial 5-inch base and a $\frac{3}{8}$ to $\frac{1}{2}$ -inch extension standard, 7 to 12 inches, 12 to 30 inches, 18 to 30 inches or 24 to 40 inches. Tops are made 12, 15 or 18 inches long.



No. 204

$\frac{5}{8}$ -inch Colonial base, $\frac{3}{8}$ to $\frac{1}{4}$ -inch square standard, extension 12 to 20, 18 to 30 or 24 to 40 inches.

The Artistic Craft of the Metal Worker

HAND WROUGHT IRON

IN the interior decorative treatment, the artists of the eighteenth century, especially in France, did not stop with hangings and wall panels, but found further expression for their genius and art in their attention to minor, but important details. A bracket or door handle of that time is a treasure nowadays.

This fascinating and interesting art is today receiving much favor and attention in the hands of prominent artists. They have become practical metal workers as well, and the same activating motives which stimulated the development of wrought iron in the past, is in effect today—"inefficacy of police protection." Much attention is now being paid to the fashioning of elaborate wrought iron grills for doorways and windows, essential in those bandit ridden days, and which would otherwise be gloomy and melancholy in their nature, were it not possible to fashion elaborate and spirited designs from wrought iron.

Hand wrought iron of great beauty and original design is being produced by famous artists in the country, among them being Samuel Yellen, who makes iron grills of rare beauty, wrought iron stairs and endless varieties of new and finely-designed locks, hinges, key plates, and similar articles of household ornamentations. All are fashioned into designs of extreme interest and beauty.

Another artist who produces original and very clever metal work, is Hunt

The Hand Wrought Iron Design is an exceptional one for shoe store windows. The Wrought Iron Design has correct style character. They will, therefore, harmonize in any window display, adding much to stimulate a desire for your merchandise.

Brackets adjustable to any angle, making it easy to show any style qualities and selling points of interest in the shoe itself.

Diedrich. He has adapted animal forms, treated with something of the Oriental Spirit, to the various accessories of the house, such as window screens, balcony rails, fireplace fittings and chandeliers.

By following out and adapting this skillful metal work to the design of window display fixtures, we have been able to present a unique fixture having exceptional merit for display purposes.

In accordance with accepted color schemes for the designs of this "wrought iron school," the coloring has also been carefully studied. It is found that the nature of color schemes adaptable for such purposes, is reactionary toward the long-favored dull and monotonous browns, quite prevalent in interior decorating. The wrought iron style makes a point of appreciating the possibility of coloring. There is no dull drab mixing of colors. Colors soften as a rule, but always clear like the "fresco painters' colors," which soften as they sink into the wet plaster of the wall upon which they are placed. While in its great beauty, one color is dominant with other harmonious colors indiscriminately interwoven, thus forming contrasting tones which relieve, yet do not submerge the dominant tone. Thus, fixtures exquisitely made and beautifully finished in rich, antique polychrome (subdued reds, soft blues, tarnished gold and dull black) or natural beaten iron as preferred, are now available for current displays.



No. 2706 Shoe Stand

$\frac{3}{8}$ -inch. Standard heights, 12, 18, 24 and 30 inches.

No. 2705 Double Top Shoe Tree

$\frac{3}{8}$ -inch. Non-extension 30-inch standard.

No. 2704 Double Top Shoe Stand

$\frac{3}{8}$ to $\frac{7}{8}$ -inch. Extension standard, 12, 18, 20 and 30 inches.

For Making Attractive Displays in Shoe Store Windows

HAND Wrought Iron is especially attractive for use in decorative purposes and to this end Display Fixtures that are attractively adapted for making something new, unusual and different. Our attention is herewith directed to the following pieces in Wrought Iron:

Note particularly the twisted Standard and Wood Tops on Tables, Plateaus, and Shoe Stands, ornamental with carvings, resulting in a fixture which, with Hand Wrought Iron and Wood combination, presents a decidedly attractive appearance. The wood tops can be finished in many color combinations, but are particularly attractive

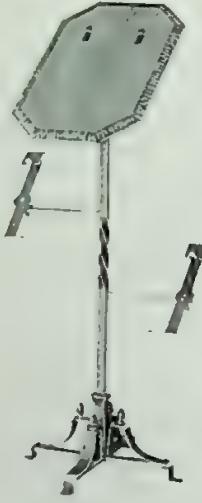
when finished in Circassian Walnut with Green Trim on edge.

Hand Wrought Iron is, also, adaptable for many different color combinations known to Wrought Iron in antique finishes; dull black, old brass bronze, or brown parchments, shaded with dull red ornamentation.

Shoe Stands with tops adjustable on coupling to any angle and shaped tops large enough and holding two shoes, side arm on shoe stands that can be equipped with Shoe Plates, which are removable as desired; thus permitting the side arms to be used in connection with hosiery for drapery purposes when placed on display.



No. 2719



No. 2720



No. 2718

No. 2719—Shoe Stand with Single Top for two shoes. Height 12", non-extension standard, base with 10" spread.

No. 2718—With single shoe top for two shoes, side arm for hosiery display, height 24", non-extension standard, base 10½" spread, with one side arm, 18" high Standard, two side arms 24", High Standard, as desired.

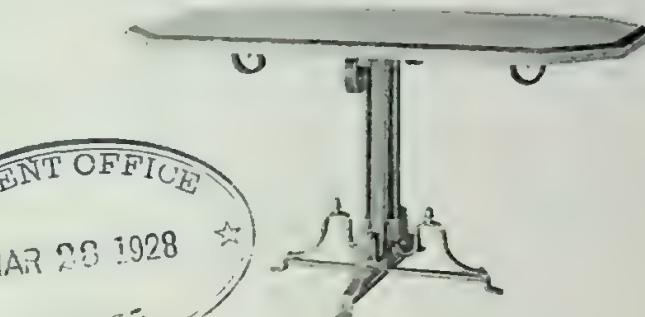
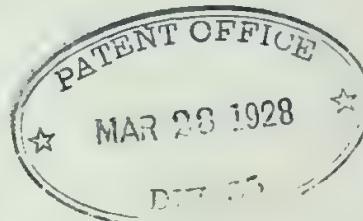
No. 2720—Shoe Stand with Single Shoe Top for two shoes, and side arms with single shoe holder, removable. Height 24", non-extension standard, base 10½" spread.

Display Fixtures in Hand Wrought Iron

ATTRACT FAVORABLE ATTENTION



No. 2714 Low Foreground Displayer
Top 16x28 inches. 8 inches high.



No. 2715 Pedestal
12x24-inch top. 12 inches high over all.
Base with 12-inch wide spread.



No. 2717 Table Top Displayer
Top 16x28 inches. 24 inches high.
Base spread 14x28 inches.



No. 2716 Plateau
Top 12 x 24 inches. 24 inches high.
Base spread 14 x 28 inches.



No. 2708
A vertical card holder 7 x 11 inches with 8½-inch base. 16 inches high over all. Frame adjustable in holder at any angle.



No. 2709
A horizontal card holder with 7 x 11-inch frame. 10 inches high over all. Frame swings in holder, adjustable at any angle.



No. 5404 Wrought Iron Design Table

Stands 30 inches high with 16 x 28-inch wood top. A low table can be had if desired—6 inches high with 16 x 28-inch top. Legs for table like scrolls shown in front of No. 5404 Table in above illustration.

Metal Finishes

Nickel will be furnished on all orders for metal, unless otherwise indicated or specified.

All metal parts fit perfectly; steel and brass tubing used. All metal copper-plated before finish coats for color are applied. This gives a *rust-proof* finish.



No. 105 Tilting Shoe Stand

Made with our new adjustable shoe holder mounted on our cast base, $4\frac{1}{2}$ inches square, $\frac{3}{8}$ -inch standard, $\frac{1}{4}$ -inch extension rod in three heights, 7 to 12, 12 to 20, 18 to 30 inches.



No. 114 Tilting Shoe Stand

Made with swivel arrangement to tilt shoes to the desired angle. Made in 3 heights, 8, 10 and 12 inches. Made with 4-inch round base.



No. 116 Tilting Shoe Stand

Made with swivel arrangement to tilt shoes to the desired angle. Made in 3 heights, 8, 10 and 12 inches. Made with $3\frac{3}{4}$ -in. square cast base.



No. 115 Tilting Shoe Stand

Made with swivel arrangement to tilt shoes to the desired angle. Made in 3 heights, 8, 10 and 12 inches. Made with 4-in. pyramid base.

The following is a list of finishes we can furnish:

- Nickel
- Oxidized Brass
- Flemish Bronze
- Black Nickel
- Brush Silver
- Oxidized Copper
- Oxidized Nickel
- Brush Brass
- Monumental Bronze
- Oxidized Brush Brass
- Satin Brass
- French Grey
- Light Bronze
- Polished Brass



No. 74 Shoe Displayer

Made with 5-inch base, $\frac{3}{8}$ -inch extension standard; holder made to tilt to any angle. 12 to 20, 18 to 30, 24 to 40 inches.



No. 354 Shoe Displayer

Made $3\frac{1}{2}$ inches high when holders are level. Holders may be tilted to any angle. Made in one height only, with sizes of base listed.



No. 21 Double Shoe Stand

Made with 4-inch flat base, $\frac{1}{4}$ -inch standard and two brackets to hold shoes.



No. 356 Shoe Displayer

Made $3\frac{1}{2}$ inches high when holders are level. Holders may be tilted to any angle. Made in one height only, with sizes of base listed.



No. 130 Combination Shoe Displayer

6 inches wide. Made with a 5-inch base, $\frac{3}{8}$ -inch standard. Equipped with a triangle, a tee bar 8 inches wide, and two shoe holders which tilt at any angle on the tee rod.



Metal Display Fixtures for Shoes



No. 869 Single Shoe Stand
Made with 4-inch pyramid base and $\frac{1}{4}$ -inch standard, either 10 or 15 inches.



No. 308
4-inch high base, $\frac{1}{4}$ -inch standards and circles; 10 and 15 inches high.



No. 76 Double Heel Rest

Made with a $2\frac{1}{2}$ -inch weighted base. Stand is 3 inches high and top is 6 inches wide.



No. 307
4-inch flat base, $\frac{1}{4}$ -inch standards and circles; 10 and 15 inches high.



No. 195 Shoe Rest
Made with our $3\frac{3}{4}$ -inch Colonial base, $\frac{1}{4}$ -inch stem; made 10, 12 or 14 inches high; top rest, 3 inches wide; lower rest, 4 inches wide.



No. 780 Double Shoe Stand
Made with a 5-inch base, $\frac{3}{8}$ -inch adjustable standard with an 8-inch tee top holding two adjustable shoe holders. 12 to 20, 18 to 30, 24 to 40 inches.



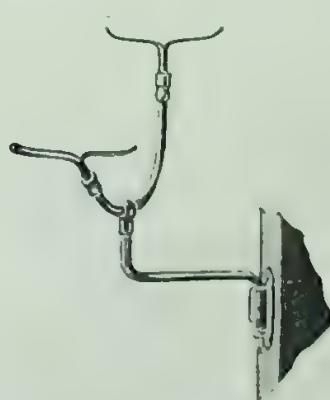
No. 104 Shoe Stand
Made with our new shoe holders; $3\frac{3}{4}$ -inch cast base with $\frac{1}{4}$ -inch round standard. Shoe holders are adjustable on standard.



No. 103 Double Shoe Stand
Made with our new cast base, $5\frac{3}{8}$ inches square, $\frac{1}{2}$ -inch square standard with $\frac{3}{8}$ -inch adjustable rod, making extension from 12 to 20 or 18 to 30 inches; top rod is $\frac{3}{8} \times 8$ inches long. Shoe holders are made to tilt to any angle.



No. 75 Shoe Rest
Made with a spun base, $2\frac{5}{8}$ inches in diameter, and a very artistic T top for the shoe to rest upon. Stands $3\frac{1}{2}$ inches high.



No. 896 Shoe Bracket
Bracket made of $\frac{1}{4}$ -inch rod, $3\frac{1}{2}$ inches out from wall. Holds one shoe.



No. 193 Shoe Rest
Made with our $2\frac{1}{2}$ -inch Colonial base on $\frac{1}{4}$ -inch stem; top spreads 3 inches over all; stands 4 inches in height.

GLASS TOP SHOE DISPLAYERS



No. 89 Pair Shoe Display

Made with a 6-inch pyramid base, $\frac{1}{2}$ -inch standard, adjustable from 12 to 20 inches or 18 to 30 inches. The glass plate is made 8 x 12 inches, beveled and mounted on a swivel so as to tilt to any angle.



No. 78 Mirror Top Shoe Stand

Made with 6-inch base, $\frac{3}{8}$ -inch standard, 12 inches high, beveled-edge plate top mirror, 6 x 12 inches, with swivel, allowing glass to be placed at any desired angle.



No. 799 Double Shoe Stand

Made with a 6-inch base, $\frac{1}{2}$ -inch extension standard, 12 to 20 or 18 to 30 inches with an 8 x 12-inch beveled glass holder with clip to hold two shoes and connected to the standard by a swivel so that shoes may be displayed at any angle.



No. 742 Adjustable Glass Top Shoe Stand

Made with 5-inch base, $\frac{1}{2}$ to $\frac{5}{16}$ -inch extension standard in two heights, 18 to 30 and 24 to 40 inches with 6 x 12-inch beveled plate top with swivel and heel catch.



No. 712 Oval Shoe Stand

Shoe Stand made with a 5-inch round base, $\frac{3}{8}$ -inch extension standard, 12 to 20, 18 to 30 or 24 to 40, with a 5 x 10-inch oval beveled glass top with swivel connection.



No. 111 Shoe Stand

Made with our new $5\frac{3}{8}$ -inch Colonial base, $\frac{1}{2}$ -inch standard with $\frac{3}{8}$ -inch extension in two heights, 12 to 20 inches and 18 to 30 inches, with 6 x 12-inch oval bevel glass top mounted on swivel connection.

Same fixture made with $6\frac{3}{8}$ -inch base, 18 to 30, 24 to 40 or 30 to 50 inches



No. 110 Shoe Stand

Made with our heavy $5\frac{3}{8}$ -inch square Colonial base, $\frac{3}{8}$ -inch standard with $\frac{1}{4}$ -inch extension; made in three heights, 7 to 12, 12 to 20 and 18 to 30 inches. Top is 5 x 10 inches; oval bevel glass with swivel connection.



No. 341 Oval Shoe Stand

Made with 6-inch base, $\frac{1}{2}$ to $\frac{3}{8}$ -inch fancy telescoping standard; 6 x 12-inch oval polished edge beveled glass. In two heights, 12 to 20 and 18 to 30 inches.

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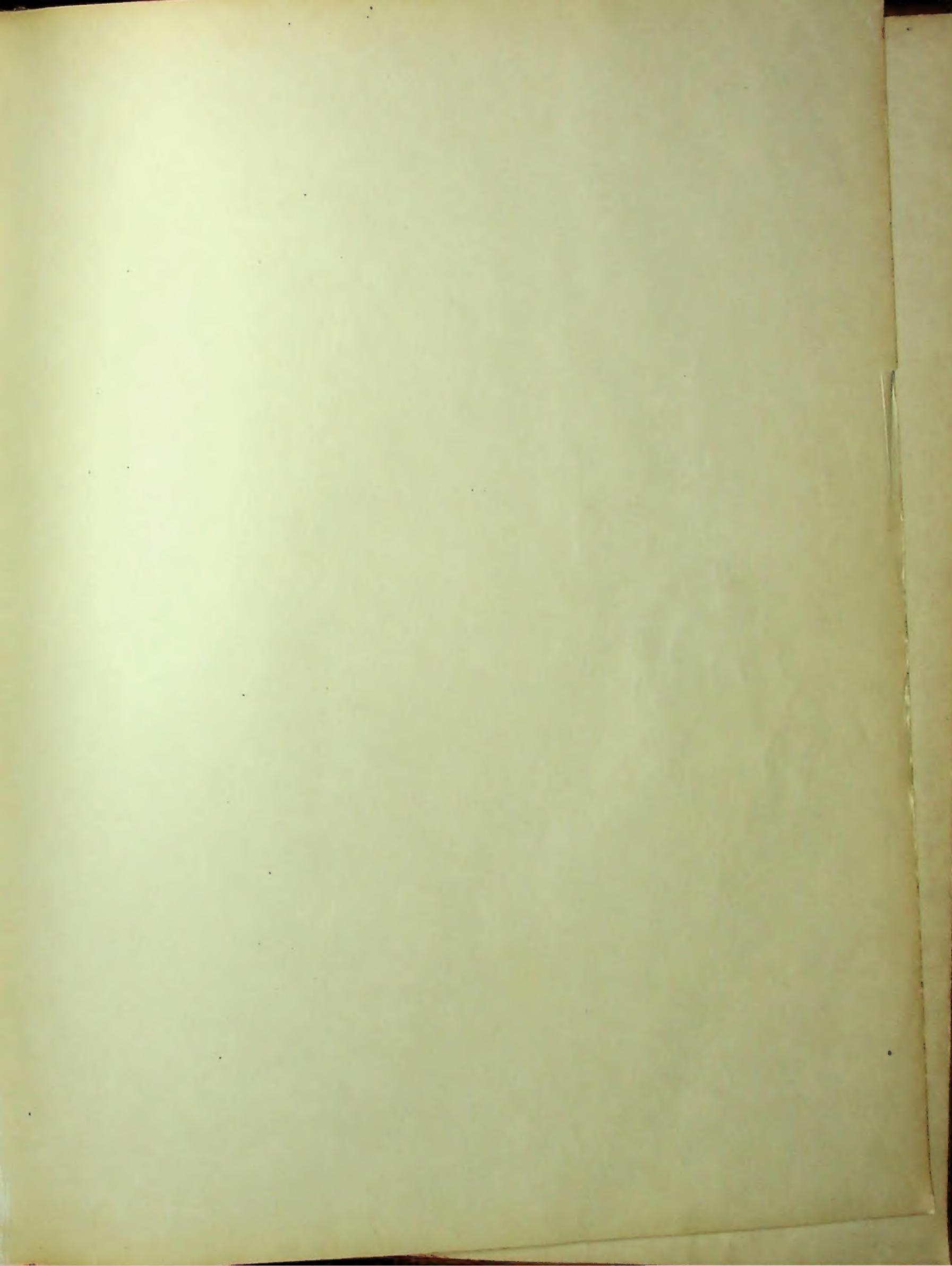
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